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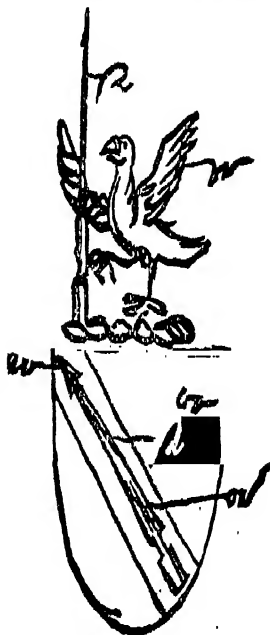






# The Shakespeare Society of New York,

INCORPORATED APRIL 20, 1885.



To promote the knowledge and study of the Works  
of Wm. Shakespeare, and the Shakesperean  
and Elizabethan Drama.

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## IN EXECUTIVE COMMITTEE,

JUNE 15, 1885.

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*Resolved,* That in order that the papers printed under authority of this Society may be of the highest character, and of value from all standpoints, the Society does not stand pledged as responsible for the opinions expressed or conclusions arrived at in the said papers, but considers itself only responsible in so far as it certifies by its Imprimatur that it considers them as original contributions to Shakespearean study, and as showing upon their face care, labor and research.

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Papers of the N. Y. Shakespeare Society, No. 2.

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# Venus and Adonis.

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A STUDY IN WARWICKSHIRE DIALECT.

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By APPLETON MORGAN.

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## PREFATORY.

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So long as the capital question of a Shakespeare Canon remains open, a discussion of the secondary question of the William Shakespeare authorship, whether considered as a whole (as is the method of the Baconian Society), or as to particular works or parts of works, (as conducted by Mr. Fleay in his admirable Shakespeare Manual and Mr. Rolfe in his invaluable Friendly Edition), would seem to be proper. I, for one, am willing to confess that after many years of familiarity with it, I regard the question as to what William Shakespeare wrote with his own pen, and what became his (to use Mr. R. G. White's language) "after the theatrical fashion and under the theatrical conditions of his day," as legitimate as it is fascinating—as one entitled to the fullest examination and treatment on purely historical grounds; and as one which can not only be pursued to any extent without casting suspicion on the querists' loyalty or orthodoxy, but whose discussion is a contribution the more to the world's noble and ever magnifying Library of Shakespeareana.

Of course as to the results of these contributions, and the conclusions they compel, different minds will always be affected differently. For example: While the statements made in the following pages do not prove anything, even *prima facie*, and, even, if conceded, are very far from demonstrating anything finally; it is yet, it seems to me, worth while asking if they are, from any point of view, momentous enough to be entirely suppressed and carefully forgotten. In his Memoranda on the Tragedy of Hamlet (1879) Mr. Halliwell Phillipps remarks: "Those who have lived as long as myself in the midst of Shakesperean criticism will be careful not to be too certain of anything." With such a caution from so eminent and venerable an authority, most younger men will wish to keep alertly on their guard against foreclosing themselves.



# VENUS AND ADONIS.

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## PART I.

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### THE POET.

Everybody remembers the expressive dialect spoken by Mrs. Poyser (who is quite as real a personage as most of us, and who will live ages longer than any of us—seeing that she is one of the Immortals of George Eliot's immortal gallery). George Eliot lays the story, of which Mrs. Poyser is the undoubted masterpiece, in "Loamshire,"—by which, of course, everybody recognizes Leicestershire. But "it must not be inferred," says Dr. Sebastian Evans of the English Dialect Society, "that Mrs. Poyser and the rest of the characters introduced (in Adam Bede) speak pure Leicestershire. They speak pure Warwickshire; and, although the two dialects naturally approximate very closely, they are far from being identical in pronunciation, grammar or vocabulary. The truth is that George Eliot was herself Warwickshire born, and used the dialect, in the midst of which she had been reared, for her Leicestershire characters; which was not much of a solecism seeing that the two had so many points of contact."

But if the English George Eliot heard in her village among her neighbors in her youth was Warwickshire English, it could not have been a much purer speech than her young fellow-shireman, William Shakespeare, heard in his day—almost three centuries earlier. There was not much of an Academy, not much of a cult, in Stratford town, to purify the burgher's patois in Shakespearean times. Nay, even up at the capital—in London—it was very little, if any, better than down in Warwickshire. The members of Elizabeth's parliament could not comprehend each other. This was long before there was any standing army in England. (Falstaff might have been marching through Coventry with his pressed men at about that time.) But when the soldiers Elizabeth summoned were grouped in camps, they could not understand the word of command unless given by officers from their own particular shire. And—with Stratford grammar school, or any other grammar school in full blast—the urchins were not taught English, rigorously as they might be drilled in Lily's *Accidence*, and in the three or four text books prescribed by the crown. Mr. Halliwell Phillipps and Mr. Furnivall—from opposite standpoints—have each given us a list of these text books. But amongst them all there is not one that suggests instruction in the mother tongue. *That* the aforesaid urchins were supposed to learn at home, if they learned it at all. And at home, as well as in this grammar school (now held sponsor for

so much of the occult and elaborate introspection and learning of the Plays) it is absolutely impossible that the lad Shakespeare acquired or used any other dialect than the Warwickshire he was born to, or that his father and mother, their coetaneans, neighbors and gossips, spoke. For demonstration of this statement the credulous need not rely on the so-called Shakespearean epitaphs and lampoon on Sir Thomas Lucy with their dialect puns on the names of John a'Coombe ("John has come") and Lucy ("Lowsie") [which were doubtless written by that worthy lunatic John Jordan, who so amply fooled—in his time—the ponderous Malone, Boswell, Ireland and their contemporaries], but are referred to any competent chronicle of the times themselves. In fact, there is no converse to the proposition at all. It is as one-sided as a proposition in Euclid.

When William Shakespeare, then at about eighteen, went up to London, he must have been, like Robert Burns—fluent in the dialect of his own vicinage. We know that when, later in his life, Robert Burns tried to abandon the patois in which he had earned immortality, and to warble in urban English, "he was seldom" (says his most recent biographer, Principal Shairp) "more than a third-rate, a common, clever versifier." In considering the question whether William Shakespeare still continued to use the Warwickshire dialect or lost it in London, we must make up our minds to leave his plays out of the ques-

tion. For, in the first place, a play is a play. It is the representation of many characters in a juxtaposition where the identity of each must be exaggerated to preserve the perspective, and to tell—within the hour—the story of days or years, as the case may be. And this perspective must be shaped by experiment, altered and amended by actual representation, made to fit the date, the circumstances, the player and the audience, and all this is the work of many hands and many brains. Except from the direct testimony of contemporaries or of an author himself, therefore, to conclude that this or that author wrote himself into any one character of any play, is, and always must be, purely and fancifully gratuitous. In the second place, the Shakespeare plays contain not only Warwickshire, but specimens of about every other known English dialect. And quite as much of any one as of any other. It is a statement not to be by any means left out of the Shakespeare authorship problem—this exact phenomena of the dialect. For the condition in life implied by a man's employment of one patois would seem to dispose of the probability of his possessing either the facilities or the inclination for acquiring a dozen others. The philologist or archaeologist may employ or amuse himself in collecting specimens of dialects and provincialisms. The proletarian, to whom any one of these dialects is native, will probably be found not to have that idea of either bread winning or of pastime. But, in the plays where the Shakes-

pearean character happens to be a Warwickshirean, he will be found to speak that dialect, and not otherwise.

There are a great many strange things about these plays. They make a classical Duke of Athens mention St. Valentine's day, and send a young girl to a nunnery—they have pages and king's fools figuring in Alcibiades' time. Pandarus speaks of Sunday and of Friday at the siege of Troy ; there are marks, guilders, ducats and allusions to Henry IV of France, to Adam, Noah and to Christians, in Ephesus in the time of Pericles ; a child is "baptised" in Titus Andronicus ; There are knaves, and queens and "trumps" and "graves in the Holy Churchyard" in Cleopatra's capital, and there are always Frenchmen and Spaniards in plenty for the audiences which expected them, whether the play were in Cypress or Epidamnium, or Rome or Athens ; whether the days were ancient or contemporary. France and Spain were the countries with which England was oftenest at war, and which, therefore, it was most popular to disparage. The Frenchman and Spaniard were relied upon to make the groundlings roar again, pretty much as in New York to-day, we have a plantation negro or a "heathen Chinee," as indispensable for certain audiences. But, in these same plays, however a Roman or a Bohemian may use an English idiom, there is no confusion in the dialects when used *as dialects*, and not as vernacular. The Norfolk man does not talk Welsh, nor



the Welshman, Leicestershire ; nor does the Warwickshire man use Welsh-English. Whoever he was, the writer of those portions of the plays photographed his men and women out of the streets of London—at any rate, he photographed them from life. He did not need to take them—at least it is apparent that he did not take them—out of books at second hand, as he did his plots and situations.

As to the Sonnets, which only appeared in 1609, seven years before Shakespeare's death, when he had become rich and—perhaps, endowed with that culture which wealth can bring—may have used most unexceptionable urban, courtly and correct English, it is only honest to give them the benefit of the doubt expressed by Hallam and others, as to whether the "Sonnets printed in 1609 were the 'Sugred Sonnets among his private friends,'" of which Meres makes mention. At any rate, they are of no value in the present inquiry.

Omitting everything else then, let us confine ourselves solely to the one poem, "Venus and Adonis," which its dedication declares to have been the very "first heir of" the "invention" of William Shakespeare ; that is to say, his very first literary work.

In Appleton's Encyclopedia, article "Shakespeare \*," credited to the lamented Richard Grant White, Mr. White says :

"In any case, we may be sure that the poem (Venus and Adonis), was written some

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\* Vol. XIV, p. 550.

years before it was printed ; and it may have been brought by the young poet from Stratford in manuscript, and read by a select circle, according to the custom of the time, before it was published."

If William Shakespeare wrote the poem at all, it would seem as if Mr. White's proposition is beyond question. It only remains to reconcile that proposition with the situation as we find it. Let us therefore ascertain what sort of a dialect Warwickshire dialect is.

The annexed Glossary—while, of course, sharing the incompleteness of all dictionaries of current provincialisms—is at least quite complete enough to prove the existence of a Warwickshire Dialect to-day ; and, inferentially, what must have been the barbarisms of that Dialect three centuries ago.



## PART II.

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### THE DIALECT.

(H. added to a statement indicates that Mr. Halliwell Phillipp's lists of Archaic and Provincial words is therein referred to. L. refers to a paper "On Shakespeare's Provincialisms," in *Shakespeareana*, for May, 1884. S. refers to Skeats' Etymological Dictionary. Large use has been made of Mrs. Francis's List of South Warwickshire words, published by the English Dialect Society.)

VERNACULAR.	WARWICKSHIRE.
<b>A</b>	
Abundance—See Plenty of	Old.
Abuse (Verb),	Go on at—They do go on at me dreadful=they abuse me dreadfully.
Acquiescent—See Willing.	Agreeable—I'm agreeable, =I acquiesce, I will do as you wish.
Addition— <i>i. e.</i> the wing of a house, see Shed.	Lean to.
Adjacent—See Near.	
Ado—See Frequent, Plenty of, Abundance.	Old.
Afraid.	Afeard.
After.	Arter.
After Crop.	Littlemath—That's little- math=that's the second crop of grass.
Aftermath (of wheat).	Tailwheat.
Almost.	A'most, or Welly—Welly nigh every winter=al- most every winter.
Always (habitually).	Constant—He do it con- stant=he does so always.
Ample—See Roomy, Spa- cious.	Roomthy.
Annoy,	Irk—He irks me=he an- noys or harrasses me. [Also in various other dialects. S.]

VENUS AND ADONIS.	PLAYS.
	<p>And yet it irks me. <i>As you like it</i>, II, i. It irks his heart, he cannot, 1 <i>Henry VI</i>, I, iv. It irks my very soul. 3 <i>Henry VI</i>, II, ii.</p>

VERNACULAR.	WARWICKSHIRE.
Ankle, or Ankle joint.	Ankley.
Anticipate, see Foresee.	Forecast.
Anxious.	Longful—I ha' been longful to see you again—I was anxious to see you again.
Apple—see Wild Apple.	Russet.
Approach—to near in point of time—see Reach.	Going in.
At—(at a certain point of time).	Come—She'll be seven come Michelmass=she'll be seven at Michelmass. (Common to all dialects).
At least.	Least ways.
Awkward—see Clown.	Hocklin—He's a hocklin sort walker=He walks awkwardly.
<b>B</b>	
Baker's Shovel.	Peel—(The instrument or "slide" upon which bread is taken from the oven.)
Baby—Infant, small child.	Little 'un.
Banns.	Asked outs—To be asked out=to have the banns published three times.
Beat (verb)—See Pound, Whip.	Warm—I'll warm ye=I'll beat you.
Beater—(An instrument to beat clothes in washing.)	Batlet—(Also in Sussex, L)

## VENUS AND ADONIS.

## PLAYS.

A year and a quarter old  
 come Philip. *Measure*  
*for Measure*, III, ii., and  
 in many other places.

*As you like it*, II. iv.



VERNACULAR.	WARWICKSHIRE.
Because.	Along of—It was all along of that boy—it was all because of that boy.
Begging.	Thomassing—To go a “thomassing,” is to go a begging for gifts (according to an old custom, on St. Thomas’s day), and so, generally, to beg is <i>to thomas</i> .
Behaved.	Conditioned—He’s well conditioned = he’s well behaved; he’s ill conditioned = he’s ill behaved.
Behavior.	Condition.
Beehive.	Beeskep.
Belabor—To pound (which see.)	Pun.
Benighted—See Delayed.	Lated—(Common to several dialects, L.)
Between.	Atween.
Bendweed—(The minor Convolvulus).	Waiweind.
Blackbird.	Blackie.
Blown—To lay corn by wind or rain.	Lodge — The corn is lodged = the corn is laid.

## VENUS AND ADONIS.

## PLAYS.

*Merchant of Venice*, III, ii.  
*Timon of Athens*, IV, ii.

*Two Gent. of Verona*, III,  
 ii. *Much ado*, III, ii,  
 and very frequently in  
 the plays.

He would pun thee into  
 shivers with his fist.  
*Troillus and Cressidas*,  
 II, i.

*Macbeth*, III, iii.

*Richard II*, III, iii.

VERNACULAR.	WARWICKSHIRE.
Boasting—Boastful.	Crostering—He's a crostering fellow = He's a boasting fellow.
Booby—See Clown.	
Borders.	Adlands—Them's his adlands = Those are the borders of his field.
Bother—to harrass—see Annoy.	Irk—[Also in several other dialects, S.]
Bow—(A curtesy).	Obedience—Make your obedience to the person = Bow (or drop a curtesy) to the parson.
Bowlful.	Joram.
Brcezy—See Gusty, Windy.	Hurden.
Bully—In the sense of to ruff, to chaff, to abuse—see Tease.	Knag—Go on at; They knag (or go on at) me so = they chaff (or bully) or ruff me.
Bundle of Hay.	Bottle of hay—[Also in Yorkshire and several other dialects, H.]
Burden.	Fardel—[Also in various other dialects, H. S.]
Bushel.	Scuttle—(More properly a basket that holds a bushel.)

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="523 1181 885 1220"><i>Midsummer N. D.</i>, IV. 1.</p> <p data-bbox="523 1316 885 1460">Who would fardels bear,  <i>Hamlet</i>, III, i. I heard                      them talk of a fardel,  <i>Winter's Tale</i>, V, ii.</p>

VERNACULAR.	WARWICKSHIRE.
<b>C</b>	
Cake (Verb)—See Collect.	Bolter.
Cannot—See Not.	Canna.
Cap—Especially a child's cap.	Biggin.
Caress (Verb).	Pither—(pid-hur) see she pither him=see her caress him.
Carrion crow.	Goarrin' crow.
Carry (Verb).	Help—I'll help it back to 'un=I'll carry it back to its owner.
Chaff (Verb).	Go on at—They go on at me about going to church=They chaff me about going to church.
Celebrated.	Deadly—He's a deadly man for going to church=He's celebrated for going to church (a great church-goer).
Chafinch.	Pink.
Chemise.	Shimny.
Child.	Little 'un.
Chimney.	Chimbley.

## VENUS AND ADONIS.

## PLAYS.

Bolted by the northern,  
*Winter's Tale* IV, iii. So  
 finely bolted didst thou  
 seem, *Henry*, V, ii, 137.

With homely biggin bound,  
 2 *Hen.* IV, IV, iv.

Help me away, *Merry*  
*Wives of Windsor*, III,  
 iii, and perhaps very fre-  
 quently in that sense  
 distinguished from the  
 ordinary one.

Not now, sir, she's a dead-  
 ly theme, *Troillus and*  
*Cressida*, IV, v; The  
 times' right deadly, *Id.*  
 V, ii.

VERNACULAR.	WARWICKSHIRE.
Chimney-piece.	Shelf.
Chirp (Verb).	Chelp.
Clever.	Fierce—That's a fierce little 'un=That's a clever baby.
Clot (Verb)—see Collect.	Bolter.
Clown—Ignoramus ; see Dunce ; Fool.	Patch-Yawrups—Ver great Patch, or you great Yawrups=you booby, you clown.
Clover—See White Clover.	
Cock—(The male of any fowl).	Tone.
Commodious.	Roomthy.
Collect—To clock or cake. (verb).	Bolter—The snow bolters i' his hoof=the snow cakes or collects in the horse's hoof.
Complete.	Slow.
Completely.	Slow—He turned it slow over=He overturned it completely.
Confidence.	Heart—He ain't no heart in it=He has no confidence in it ; also used in the sense of quality as "there ain't no heart in the land"—this land is good for nothing.

VENUS AND ADONIS.	PLAYS.
	<p>(Perhaps) in <i>Hamlet</i>, III, iv; from the shelf the precious diadem stole.</p> <p>Thou scurvy patch, <i>Tempest</i> III, ii; capon, coxcomb, idiot, patch, <i>Comedy of Errors</i>, III, i.</p> <p>Blood boltered, <i>Macbeth</i>, IV, i.</p> <p>Backward pull our slow designs; <i>All's Well</i>, I, i; Wrung from me my slow leave, <i>Hamlet</i>, I, ii.</p>



VERNACULAR.	WARWICKSHIRE.
Confusion.	Caddle—Everything is all of a caddle=everything is in confusion.
Convince—See Satisfy.	Swagger.
Come.	Coom—With the auxiliary verb have-'a; Here John a'coom=our John has come.
Contrive—See Live from hand to mouth.	Raggle—Scrabble.
Cough (Verb).	Hack.
Cramped.	Cubbed up—We be as cubbled up here=We are so cramped for room here.
Criticise (Verb)—to find fault with.	Fault—Can you fault=Can you criticise it (or find fault with it)?
Crop.	Crap.
Cross—Vixenish.	Contrary.
Crusted.	Padded—The ground is padded=The ground is hardened, dried, baked or crusted (as with a drought).
Cucumber.	Cowcumber.
Curtsey.	Obedience — Now make your obedience to the lady = now make your curtsey.

## VENUS AND ADONIS.

## PLAYS.

'Tis pity love should be so  
contrary! *Two Gentle-  
men of Verona*, IV, iv.

VERNACULAR.	WARWICKSHIRE.
<b>D</b>	
Daughter.	Wench—Her be the parson's wench=She is the parson's daughter. ('Used all over England without any depreciatory intention," L.)
Death-sign.	Token—I am certain sommat has come to my son, for I saw his token last night; it was a white dove flew out of the curtain.
Decorate (Verb).	Dizzen—Wha' be you dizzenin yoursel' before the glass=why are you decorating (as we say prinking) yourself?
Dedicate (Verb).	Wake—The church was waked=The church was dedicated.
Defile—See Lane, Passage.	Tewer.
Destroy (Verb).	Rid—(Also in several other dialects, H, occurs in a glossary of Swaledale Yorkshire, in this sense, L).
Delayed—See Drawback.	Lated—I am lated an hour=I have been delayed an hour (also in several other dialects, L).
Depart—See Part.	Shogg off.



VERNACULAR.	WARWICKSHIRE.
Devil, the	Old Harry.
Devour (Verb).	Ravin, Raven or Ravine— L, H, S, and Earle's Philology of the English tongue assign these words to a great many localities.
Dew.	Dag—There's been a nice flop o' dag=there's been a nice fall of dew.
Different.	Odds—It'll all be odds in a bit=It will be different in a moment.
Dig (Verb).	Earth—Earth it up=dig it up.
Digestion.	Digester—His digester is bad=His digestion is out of order.
Disorder—Disorderly.	Huggermugger.
Ditch.	Grip.
Does.	Do—He do like it=He does like it.
Dog-tooth—(Also Devon- shire, II.)	Puggin-tooth.
Domineering.	Masterful.
Doubtful.	Debersome — It's debersome he goes=it's doubtful if he goes.

## VENUS AND ADONIS.

## PLAYS.

*Measure for Measure*, I, iii;  
used in King James' ver-  
sion of Bible, Genesis  
xlix, 27.

*Love's labours lost*, III, i;  
nothing but odds with  
England, *Henry*, V, II, iv.

And we have done but  
greenly; In huggermug-  
ger to inter him, *Hamlet*  
IV, v.

Doth set my puggin-tooth  
on edge, *Winter's Tale*,  
IV, ii.

VERNACULAR.	WARWICKSHIRE.
Drain.	Grip.
Draw (as, to draw tea).	Mash—The tea was ready mashed = The tea was drawn.
Drawback, or Delay (some- times).	Denial—It's a great denial to him to be shut up in the house = It's a great drawback for him to be kept in-doors.
Drenched—see Wet.	Watched.
Dried—see Crusted.	Padded.
Droop—see Sink.	Sagg.
Drunk.	Fresh—He's fresh = He's drunk.
Dull—see Heavy, Sleepy.	Urked.
Dunce—see Clown.	Geck, Patch—(Patch, says L. quoting H. and S.; is common to several dia- lects.)
<b>E</b>	
Emaciated — see Pinched, Thin.	Pickéd.

VENUS AND ADONIS.	PLAYS.
	<p>He's forfeited against any denial, <i>Twelfth Night</i>, I, v. Make denials increase your services, <i>Cymbeline</i>, II, iii.</p>
	<p>Shall never sagg with doubt, <i>Macheth</i>, V, iii.</p>
	<p>Withered serving man ; a fresh tapster, <i>Merry Wives of W.</i>, I, iii.</p>
	<p><i>Midsummer Night's Dream</i> III, iii.</p>
	<p>Used in the sense of nice (perhaps thin or sharp), in <i>Hamlet</i>, V. i: "The age is grown so picked." See also <i>Love's Labour's Lost</i>, V, 1: "He is too picked, too spruce."</p>



VERNACULAR.	WARWICKSHIRE.
Embarass, also in the sense of put out, Extinguish—see Put Out.	Dout—He douts me=He embarrasses me.
Endure.	Abide, Abear — I {can't abide (or abear) it=I can't endure it.
Enough.	Enu (Enew).
Erase (Verb)—see Scratch out.	Scrat.
Ewe.	Yoe.
Exactly.	Justly—It fits him justly=It fits him exactly.

## VENUS AND ADONIS.

## PLAYS.

The dram of Eale. Doth all the noble substance often doubt. To his own scandal, *Hamlet*, I, iv. If this is a use of the Warwickshire word. I think this celebrated crux is simplified, viz: the morsel of evil born in the man embarrasses and extinguishes (or eclipses) all his good points. (Eale being a misprint for evil). See use of the word dout in *Henry*, V, IV, ii; and again in *Hamlet*, IV, 7. I have a speech of fire that fain would blaze. But that this folly douts it.

Very common; see *Tempest*, I, ii; *Merry Wives*, I, i; *Measure for Measure*, III, ii; *Midsummer Nights Dream*, III, i; *Merchant of Venice*, IV, i; *Julius Caesar*, III, ii, &c., &c.

Be justly weighed, *Twelfth night*, V, i; II. *Henry* IV, IV, i.

VERNACULAR.	WARWICKSHIRE.
Excessive, Excessively — see Very.	Terrible — He's terrible fond of the little 'un= He is excessively fond of the child.
Exhausted.	Forwearied — He's gone forwearied = He's ex- hausted or worn out.
Extension of a house—see Addition, Shed, Wing.	Lean to.
Extinguish—(Verb) see Em- barrass.	Dout.
Extremely.	Like—As, as, (with the ad- jective), It's as like as like=It's very like, or it's pleasant like=It's very pleasant.
<b>F</b>	
Fagot (any piece of fire wood.	Bangle, Bavin — (also in several other dialects H.)
Fall—see Dew.	Flop.
Famished.	Famelled.
Fatigued—utterly worn out, see Exhausted.	Forwearied—(also in sev- eral other dialects, H.)
Feeble.	Casualty—He's getting old and casualty now=He's getting old and feeble.
Feed (Verb).	Fother, Serve—The pigs are served (or fothered)= The pigs are fed.

VENUS AND ADONIS.	PLAYS.
	<p>Were as terrible as her terminations, <i>Much Ado about Nothing</i>, II, i.          What is the reason of terrible summons, <i>Othello</i> II, i.</p>
	<p>Forwearied in this, <i>K. John</i>, II, i.</p>
	<p>And rash bavin wits, <i>Hen.</i> IV, IV, i.</p>
	<p>Forwearied in this, <i>King John</i>, II, i.</p>
	<p>For the table sir, it shall be served in? <i>Merchant of Venice</i>, III, v.</p>

VERNACULAR.	WARWICKSHIRE.
Fell.	Fall—We must fall that tree = We must cut down that tree.
Fellow (Especially a fellow workman, or partner in a job).	Butty.
Fennel (and umbelliferous plants generally).	Kex or Keks (also in Sussex, Whitby, Mid-Yorkshire (L), and several other dialects, H.)
Fitches.	Vetches.
Fever.	Faver.
Field (when enclosed).	Close.
Fields.	Ground.
Fine.	Perial—That's a perial nag now = That's a fine mount, or that's a beautiful saddle horse.
Finery—see Trinkets.	Bravery (also in various other dialects, H.)
First milk (of a cow after calving).	Bisnings.
Flatter (Verb).	Claw—He claws 'un = He flatters me. (Also in several other dialects, H.)
Fledgeling.	Batchling.
Flower.	Flur.

VENUS AND ADONIS.

PLAYS.

Thistles, keeksies, burs,  
*Henry V*, V, ii.

Which grows here in my  
close, *Timon of Athens*,  
V, ii.

*Taming of Shrew*, IV, 3.

VERNACULAR.	WARWICKSHIRE.
Fluent (over ready).	Limber—How limber your tongue is=How fluent (or talkative) you are.
Fond.	Partial to—I be so partial to onions=I am very fond of onions.
Fondle—see Caress.	Pither.
Fool—see Clown.	Patch--(Wise says that <i>loon</i> means a mischievous or rascally fool; one who does intentional harm; in this latter sense L. says it is common to a great many English north country and Scotch dialects, quoting H.)
Fore-see—To Anticipate. Also a noun.—Foreknowledge.	Forecast—What do ye forecast=What do you anticipate, or foresee.
Forthwith—see Instantly.	Straight (also to several other dialects, H.)
Frenchman.	Mounseer (a corruption of Monsieur.)
Frequent (in this sense of repetition)—see Plenty of Abundance.	Old—There old work for him yet=There's plenty of work for him yet.

VENUS AND ADONIS.	PLAYS.
	<p>Me off with limber vows,  <i>Winter's Tale</i>, I, ii.</p> <p>I am not partial to infringe,  <i>Comedy of Errors</i>, I, i.</p>
	<p>Perhaps the line "Alas!  that Warwick had no  more forecast," 3 <i>Hen.</i>,  VI, V, i, is this use of  the word.</p> <p>If a man were porter of  hell-gate, should have old  turning the key (<i>Mac-</i>  <i>beth</i>, III, 3.) We shall  have old swearing (<i>M. of</i>  <i>V.</i>, IV., 2). Here will  be an <i>old</i> abusing of  God's patience and the  King's English (<i>Merry</i>  <i>Wives</i>, I, i, 2); also 2  <i>Hen.</i>, IV, II, 4. <i>Much</i>  <i>Ado</i>, V, 2.)</p>



VERNACULAR.	WARWICKSHIRE.
Frightened.	Frit—He's frit = He's frightened.
Frock, (the garment worn by laborers, one gathered in by the waist.	Slop.
From.	Off—I bought um off Jones = I bought them from Jones.
Frozen.	Starred.
Full (stuffed).	Chock, Ched (more particularly with eating)—His bag was chock full = His bag was very full, as chock as chock. As ched as ched = I have eaten all I want. My appetite is satisfied.
Fumaria (the rank class of weeds).	Fumatory.
Furrow—see Ridge.	Land.
Fuss—see Scrimmage.	Work.
G	
Gadfly.	Brize (also in several other dialects, H.)

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="526 363 882 576">Disfigure not his slop, <i>Loves' Labours' Lost</i>, IV, iii. Satin for my short cloak and slops, 2 <i>Hen.</i>, IV, I, ii. Salutation to your French slop, <i>Romeo and Juliet</i>, II, iv.</p> <p data-bbox="526 1027 882 1177">The darnel, hemlock and rank fumatory, <i>Henry V</i>, V, ii, 45. Crowned with rank fumiter and furrow weeds, <i>Lear</i>, IV, iv, 3.</p> <p data-bbox="526 1305 882 1453">Annoyance by the brize, <i>Troilus and Cressida</i>, I, iii. The brize upon her, like a cow, <i>Ant. and Cleopatra</i>, III, viii.</p>

VERNACULAR.	WARWICKSHIRE.
Gander.	Gonder.
Gather (Verb).	Gether.
Gentle (timid).	Soft—When applied to a girl it means gentle, timid, confiding; applied to a man it signifies dolt or idiot.
Gentlemanly—see Respectable.	Still.
Ghastly—see Horrible.	Unked.
Giddy.	Gidding.
Girl—see Daughter.	Gell—Wench.
Gladly.	Lief—I'd lief go=I'd gladly go.
Glide.	Glir.
Glean (Verb).	Leese.
God-parents.	Gossips—They two are my gossips=They are my god-fathers or god-mothers.

## VENUS AND ADONIS.

## PLAYS.

For we are soft as our complexions, *Measure for Measure*, II, iv ; and undoubtedly often used in this sense throughout the plays.

Perhaps so used in *Troilus and Cressida*, I, iii. The still and mental parts, or "a still and quiet conscience," *Henry VIII*, II, iii.

Used with "as"—always in the sense of willing in the plays. Mrs. Clark gives twenty cases in her "Concordance."

Perhaps used in this sense in *Richard*, III, I, i, "are mighty gossips in our monarchy." I think, undoubtedly, as used in the Christening scene, *Henry VIII*, V, V. My noble gossips ye have been too prodigal.

VERNACULAR.	WARWICKSHIRE.
Gosling—see Nestling.	Gull.
Gossip—see Tattler, Tale-bearer.	Pitckthanks (also in Mid-Yorkshire (L), and various other dialects, L.)
Grand-father.	Gaffer.
Grate (Verb).	Race — Raced ginger = powdered or grated ginger.
Great.	Girta.
Greensward—see Turf.	Grinsard.
Grub (Verb).	Stock.
Grumbling.	Her's on the Crake—Always on the crake=She's always grumbling.
Guess—see Suppose.	Reckon (common in the Southern States of America).
Gusty—see Windy.	Hurden.
<b>H</b>	
Half-witted—see Witless, Dunce, Fool, Idiot, etc.	Sorry.
Hames (the iron fitting outside a horse collar.	Eames.
Handkerchief.	Ankercher.

VENUS AND ADONIS.	PLAYS.
	<p>Pickthanks and base news-mongers, I. <i>Hen.</i> IV, III, ii.</p>
	<p>A race or two of ginger, <i>Winter's Tale</i>, IV, ii.</p>
	<p>Perhaps used in an obscene pun in <i>Two Gentlemen of Verona</i>, III, i: "What need a man care for a stock with a wench.</p>

VERNACULAR.	WARWICKSHIRE.
Handle—(when a stick or pole).	Stale — Broom stale = broom handle; mop stale=mop handle; rake stale=rake handle.
Hardy—See healthy.	Frem—Your plants do look frem=Your plants look vigorous (or hardy).
Harness (Verb or Noun).	Gear the horse=Harness the horse. Put on the gear=put on the harness.
Hatchet.	Hook bill.
Have (auxiliary Verb).	A'.
Head.	Yed.
Headstall (the headgear of a horse).	Mullen.
Headstrong—see Obstinate.	Awkward.

VENUS AND ADONIS.	PLAYS.
	<p>Perhaps used in this sense as a figure of speech in <i>Much Ado about Nothing</i>, II, ii, where Hero, whose virtue is slandered, is called a "contaminated stale"; and again in IV, i: "to link my dear friend to a common stale."</p> <p>Used in the sense of "trappings," "uniform," or "dress"; undoubtedly in the plays.</p> <p>By awkward wind from England, 2 <i>Henry VI</i>, III, ii. Ridiculous and awkward action, <i>Troilus and Cressida</i>, I, iii.</p>



VERNACULAR.	WARWICKSHIRE.
Healthy — see Hardy, Thriving.	Peart—He's quite peart to-day = He is in good health or spirits to-day. A lively, healthy child is called a "rile"; a weak or sickly old person is a "wratch"; a sickly child is a "scribe". Applied to an animal, the adjective is <i>kind</i> —As, that cow aint kind = That cow doesn't thrive. Applied to plants the adjective used is " <i>frem</i> ."
Heavy (dull or insensible, sleepy).	Mulled—He be mulled = He is sleepy.
Heavy (applied to bread).	Sad—It's a sad loaf = The bread is heavy (a sad iron is a flat iron).
Hedgehog.	Urchin ("occurs in almost every glossary I possess," L.)
Heel Rake.	Helrake = The big rake that follows the harvesting wagon.
Hemlocks—see Fennel.	Kecks.
Herbs.	Yarbs.
Hers.	Shisn — Its shisn's = Its hers.

VENUS AND ADONIS.	PLAYS.
<p>“The urchinsnouted boar,” S., 185 (line 1105).</p>	<p>Mulled, deaf, sleepy, insensible, <i>Coriolanus</i>, IV, 5.</p> <p>The meaning of heavy and sad, as we use it, are nearly interchangeable almost always in the plays.</p>

VERNACULAR.	WARWICKSHIRE.
High spirited.	Stomachful.
Hindrance—see Drawback.	Denial.
His.	His'n.
Hit (perfect of Verb).	Hot—I hot him=I have hit him.
Hoe (Verb).	Hove.
Home.	Whoam.
Horrible.	Unked—His leg is an unked sight=His leg is horrible to behold. (Also dull, lonely, solitary, which see).
Horse (for riding).	Nag (but in every other English dialect).
Houses.	Housen (this old Saxon plural is used still in many words in Warwickshire, such as Hosen, plural of hose, etc).

VENUS AND ADONIS.	PLAYS.
	<p>Stomach, in this sense, common enough in the plays.</p> <p>“Enterprise that hath a stomach in’t, <i>Hamlet</i>, I, i. My little stomach to the war, <i>Troilus and Cressida</i>, III, 3. Many an unbounded stomach, <i>Hen.</i> VIII, IV., ii, etc.</p> <p>The sense is interchangeable in such passages as He’s fortified against any denial, <i>Twelfth Night</i>, I, v. Be not ceased with slight denial, <i>Timon of Athens</i>, II, i.</p> <p>Gait of a shuffling nag, <i>Henry</i>, IV, iii, i. Know we not Galloway nags, <i>2 Henry</i>, IV, II, iv.</p>

VERNACULAR.	WARWICKSHIRE.
However.	Howsomdever or Weever (both forms are used).
Hungry.	Famelled.
<b>I</b>	
Idiot—see Clown, Ignoramus.	Geck—Patch.
Idle (Verb)—see Loiter.	Mess—Doant mess along= Don't idle by the way.
Idler.	Feeder—They're a' feeders = They are idlers, good for nothing persons. (Also in several other dialects, H.)
Ignoramus—see Clown.	Patch.
Immediately—see Presently, Instantly.	Awhile.
Improperly.	Out of—To call a man out of his name = To give his name improperly.
Incite—see Induce.	Kindle.
Inconvenient.	Illconvenient.
Induce.	Kindle—I'll kindle him = I'll induce (or prevail upon) him to do it. (Also in South Yorkshire (L) and several other dialects, H, S.)

## VENUS AND ADONIS.

## PLAYS.

The most notorious geck,  
*Twelfth Night*, V, i.  
 To become the geck and  
 scornd'.—*Cymbeline*, V,  
 iv.

I will your very faithful  
 feeder be, *As You Like*  
*It*, II, iv. Feeders digest  
 it with a custom, *Win-*  
*ter's Tale*, IV, iii. The  
 tutor and the feeder of  
 my riots, *2 Henry*, IV, v,  
 5.

But that I kindle the boy  
 thither, *As You Like It*,  
 III, iii. Used in Wy-  
 clif's translation of Bible,  
 Luke iii, 7.

VERNACULAR.	WARWICKSHIRE.
Instantly.	Awhile—Straight (the latter is the imperative form I'll do it awhile=I'll do it at once, do it straight, do it instantly).
Interfere (Verb).	Meddle an' make—I'm not going to meddle an' make =I'm not going to interfere.
Inwards.	Innards—I'm that bad in my innards=I'm suffering internally.
<b>K</b>	
Key.	Kay.
<b>L</b>	
Lack—see Spare.	
Laid—see Lay.	Lodged.
Lambkin— see Yearling.	Earling—Teg.
Lands outlying.	Grounds.
Lane—see Passage.	Tewer.

VENUS AND ADONIS.	PLAYS.
	<p>Make her grave straight,  <i>Hamlet</i>. V, i.</p>
	<p>Priest should meddle an'  make (written <i>or</i>), <i>Merry  Wives of Windsor</i>, I, iv.  The less you meddle or  make with them, <i>Much  Ado about Nothing</i>, III,  iii.</p>
	<p>Though bladed corn be  lodged, and trees, <i>Mac-  beth</i>, IV, i. Summer's  corn by tempest lodged,  2 <i>Henry VI</i>, III, ii.</p>
	<p>That all the earlings which  were streaked and pied  <i>Merchant of Venice</i>, I,  iii.</p>



VERNACULAR.	WARWICKSHIRE.
Lay (Verb).	Lodge—The corn is lodged = The corn is laid. (Also in Kent, Surrey, Sussex (L), and Westmoreland dialect, H.)
Large—see Commodious, Roomy.	Roomthy.
Leavings.	Outs—I don't have to eat their outs—I don't have to eat their leavings.
Lights (the liver and lights of a sheep).	Pluck.
Likely.	Like—I was like to fall= I was likely to fall.
Lilac.	Laylock.
Live from hand to mouth (Verb)—To contrive, to worry along.	Raggle (or scrabble)—I can raggle along—I can man- age to get along.
Lively—see Healthy.	Peart.
Litter (in the sense of Con- fusion)—see Mess.	Lagger, or Caddle.
Loaf.	Batchling (more properly a freshly baked loaf).
Log.	Cleft.
Loiter—To Idle, to Waste Time.	Mess—Her's only messing about home=She's id- ling or loitering, and ac- complishing nothing, about the house.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="531 279 660 311">See Laid.</p> <p data-bbox="531 750 890 813">Used as an adverb continually in the plays.</p>

VERNACULAR.	WARWICKSHIRE.
Lonely—Lonesome.	Unked.
Lounge (Verb).	Lunge—What's the odds if I lunge or kneel= What's the difference whether I kneel or lean forward on my elbows.
<b>M</b>	
Manage—see Contrive.	Raggle—Scrabble.
Marriage lines or Lines.	A certificate of marriage.
Marshy (soft, sloppy).	Flacky.
Mason.	Massenter.
May.	Maun—I maun an' I maunt = I may and I may not.
Me.	'Un—Don't claw 'un= Don't flatter me.
Medicine—A remedy or potion.	Doctor's stuff — Phisikin stuff—when for animals it is drink, drench.
Mess—A muddle, a litter.	Lagger—Caddle.
Mid-lent Sunday.	Mothering Sunday (because girls out at service were usually allowed to spend that Sunday at home.)
Miry (sloppy, soft — see Muddy).	Flacky, Slobbery — (Also East Norfolkshire, L.)

## VENUS AND ADONIS.

## PLAYS.

Slobber not business for  
 my sake, Gratiano, *M.  
 of Venice*, II, viii, 39.  
 To buy a slobbery and a  
 dirty farm, *Henry V*, III,  
 v.

VERNACULAR.	WARWICKSHIRE.
Mischievous—see Trouble- some, and distinction noted thereunder.	Anointed, unlucky — He's an anointed (or unlucky) rascal=He's a mischiev- ous rascal (innocently mischievous, mischieful).
Miser.	Codger.
Morsel.	Bittock.
Move along (Verb)—In the sense of "Clear out," "Be off with you."	Budge — Come noo, you budge!=Move along at once.
Moving (to move from one house to another).	Rimming—We be a rim- ming o' Monday=We move to a new house on Monday.
Mr.	Master—(Common to vari- ous English dialects, H.) L. says that in Sussex it means a married man, unmarried men being ad- dressed by their given names.
Mrs.	Missus.
Muddy, Sloppy.	Slobbery—(Also East Nor- folkshire L.)

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="529 277 889 432">When you shall these unlucky deeds relate (?), <i>Othello</i>, V, ii. Some ill, unlucky thing, <i>Romeo and Juliet</i>, V, iii.</p> <p data-bbox="529 560 889 772">You shall not budge, <i>Hamlet</i>, III, iv. Must I budge? <i>Julius Caesar</i>, IV, iii. I'll not budge an inch, <i>Taming of Shrew-Induction</i>, (and in several other places).</p> <p data-bbox="529 1262 889 1385">I will sell my dukedom, to buy a slobbery and dirty farm, <i>Hen.</i> V, III, v. See Miry.</p>

VERNACULAR.	WARWICKSHIRE.
Mug (especially a small mug).	Tot.
Musical Instrument.	Music (as applied to all instruments alike).
Must.	Mun—I mun do it=I must do it.
<b>N</b>	
Near (personal proximity).	Anigh—Don't come anigh me=Don't come near me.
Near (in place or position).	Agin—He lives just agin us=He lives handy to or handy to us, or, He lives near us.
Nearly (see near).	Handy to—In quantity (in the sense of nearly equal) That bit of ground is handy to twenty pole= That piece of land is nearly twenty rods long.
Neighborhood.	Hereabouts.
Nestling — An unfledged bird, a gosling.	Gull.
Nimble.	Limber.

VENUS AND ADONIS.	PLAYS.
	<p>With musics of all sorts,  <i>All's Well</i>, III, vii. And  let him ply his music,  <i>Hamlet</i>, II, i.</p>
	<p>Lord Timon will be left a  naked gull, <i>T. of Athens</i>,  II, i. As that ungentle  gull, the cuckoo's bird,  I <i>Hen.</i> VI, V, i.</p>
	<p>Put me off with limber  vows, <i>Winter's Tale</i>, I,  ii.</p>



VERNACULAR.	WARWICKSHIRE.
Noise.	Blunder~Blundering~Ha' done that blundering= Stop that noise.
Not.	Na—Used as a suffix, as shanna = Shall not. Shouldna = Should not. Doesna = Does not. Hadna = Had not. Wouldna (sometimes wotna)=Would not, etc.
Not (is not).	Yent—He yent yourn= He is not yours.
Not (not so much as).	Never — Noways — Her's never (or noways) a bon- net = She has not so much as a bonnet.
Noted—see Celebrated.	Deadly—He's deadly for church going = He is noted for church going.
Notions—see Whim.	Megrims—It's a pity she do take such megrims into her head = It's a pity she has such notions.
Numerous (any large num- ber).	A sight of—There was a sight of people=There were a great many people.
<b>O</b>	
Oaf—see Clown.	Yawrup.
Oats.	Wuts.
Obeisance—see Curtsey.	Obedience.

VENUS AND ADONIS.	PLAYS.

VERNACULAR.	WARWICKSHIRE.
Obstinate—see Headstrong.	Awkward.
Occasion (a pretext).	Call—He han't no call to do it=He has no pretext for doing it.
Of.	In—They be just come out in school = They have just come out of school.
Once.	Aince—Aince a whiles= Once in a while.
Onion.	Einyun.
Open (Verb imperative in the sense of unfasten).	Dup—Dup the door=Unfasten the door. (Also in Wiltshire dialect, H.)
Opposite (in place).	Anent—He lives anent here=He lives opposite, or across the road from here.
Ornament (Verb). See decorate.	Dizzen.
Ours.	Ourn.
Ourselves.	Oursens.
Overbearing.	Masterful.
Overcome—(in the sense of survive, "get over, the effect of.")	Overgooroverget—I shan't overget it=I shall not get over the effects of it.
<b>P</b>	
Pale (see wan).	Wanny.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="529 802 890 871">And dupped the chamber door, <i>Hamlet</i>, IV, ii, 53.</p> <p data-bbox="529 1353 890 1453">Overgo thy plaints and drown. <i>Richard III.</i>, II, ii.</p>

VERNACULAR.	WARWICKSHIRE.
Pansy (the wild variety).	Love-in-idleness.
Parish.	Field—That bit lies in Alkerton field=That land is in Alkerton parish. (Also in Yorkshire [L] and several other dialects, H. and S).
Part (verb)—To part company, depart, separate.	Shog off—We'll shog off =We'll part company now and journey together no further.
Particular.	Choice—He's very choice over his victuals=He's very particular as to what he eats.
Parsley (and umbelliferous plants generally).	Kex or kecks.
Part company. See separate.	Shog.
Passage.	Tewer—Her lives up the tewer = She lives in a narrow passage.
Passionate.	Franzy — The Master's such a terrible franzy man=The master is a very passionate man.
Pasture.	Lay.
Pasturage.	Joisting—What must I pay for this joisting=What must I pay for this pasturage.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="528 279 885 406">And maidens call it love in idleness.—<i>Midsum- mer Night's Dream</i>, II, ii.</p> <p data-bbox="528 590 885 718">Shog off. I would have you solus.—<i>Henry V.</i>, II., i. Shall we shog?— <i>Henry V.</i>, II., iii.</p> <p data-bbox="528 885 699 917">See Fennel.</p> <p data-bbox="528 973 885 1037">Shall we shog?—<i>Henry V.</i>, II., iii.</p>

VERNACULAR.	WARWICKSHIRE.
Pea-Finch.	Picod.
Peakéd (see pale, pinched, wan).	Pickéd—(Pronounced as a dissyllable).
Pebble.	Pibble.
Peculiarities (see notions, whim).	Megrims — She has her own megrims=She has her own notions or peculiarities.
Peep (verb).	Peek.
Perfect (verb)—in the sense of put into good order—good condition.	Fettle.
Perhaps.	Happen—Happen it'll be a long time=Perhaps it will be a long time.
Perspiration—see sweat.	
Piecemeal.	Grit—To do work by the grit=To do work little by little.
Pinafore.	Pinny.
Pinched (attenuated or emaciated, sickly, unhealthy looking). See healthy.	Pickéd—Pronounced as a dissyllable. A weak, sickly looking child is a scribe, as opposed to a rile, a healthy looking child.
Pity, or shame (in the sense of "too bad.")	Poor tale—It's a poor tale ye couldn't come=It's a pity you couldn't come.

*A STUDY IN WARWICKSHIRE DIALECT*

VENUS AND ADONIS.

PLAYS.

Fettle your fine  
'gainst Thursday  
*Romeo and Juli*  
v, 152.



VERNACULAR.	WARWICKSHIRE.
Plenitude (see below).	
Plenty of—plenitude (see frequent).	Old — There's been old work to-day = There's been plenty of work to-day.
Pound— <i>i.e.</i> pummel(verb). See belabor.	Pun—See 'im a punnin' 'un = See him pound him. [Also Westmoreland (H) and Sussex dialects (L.)]
Pregnant (with child).	Childing—Her's childing = She is with child. [Also in several other dialects, (H).]
Presently.	Awhile—I'll do it awhile = I'll do it presently.
"Prink"—See decorate.	
Produce—See induce.	Kindle.
Properly.	A'Form(pronounced faum) —We sing it a'form= We sing it properly.
Prophecy.	Forecast.
Prosecute.	Persecute—He was persecuted for larceny = He was prosecuted for larceny.

VENUS AND ADONIS.	PLAYS.
	<p>By the mass here will be old Utis (a plentiful or extraordinary celebration of any festival. <i>Utis</i> is the octave of any feast).—2 <i>Hen.</i> IV, II, iv. Yonder's old coil at home. <i>i.e.</i> Plenty of trouble or confusion). <i>Much Ado</i>, V, ii.</p> <p>He would pun him into shivers with his fist.—<i>Troilus and Cressida</i>, II, i.</p> <p>The childing autumn.—<i>Midsummer Night's Dream</i>, II, 1, 112.</p> <p>Alas that Warwick had no more <i>forecast</i>.—3 <i>Hen.</i>, VI, V, 7.</p>

VERNACULAR.	WARWICKSHIRE.
Prosperous.	Smartish (adjective and adverb).
Prosperously.	I'm getting on smartish= I am prospering (or doing well). Un's smartish a'day=He is prosperous at present.
Protected (see sheltered).	Burrowed.
Proud—see stalk.	Stomachfull.
Provide (verb). Also in sense of foresee. Which see.	Forecast—He forecast it =He provided for it beforehand.
Provoke (verb).	Urge — That 'oman do urge me so=That woman always provokes me.
Provoked.	Mad—I'm mad as mad= I'm very much provoked. Common to all other dialects, and correct in the vernacular.
Pummel (verb). See belabor.	Pun.
Put on airs (verb).	Jets—A' jets=He is putting on airs; assuming too much.

## VENUS AND ADONIS.

## PLAYS.

"Urge not my father's anger."—*Two Gent. of Verona*, IV, iii.

How canst thou urge God's dreadful.—*Richard III*, V, iv.

Certainly used in the two above cases, and probably in four or five other cases.

To jet upon a prince's right.  
—*Cymbeline*, II, i.

How he jets under his advanced.—*Twelfth Night*, II, v.

That giants may jet.—*Cymbeline*, III, iii.

VERNACULAR.	WARWICKSHIRE.
Put out (see embarrass).	Dout—Staffordshire and South Wales. (Also in Sussex and Yorkshire dialects, (L).)
<b>Q</b>	
Quickly—in the imperative. See instantly.	Straight—Do 't straight = Go and do it at once.
<b>R</b>	
Ram.	Tap.
Rascal—(usually a man or woman malicious by inclination, but stupid by nature).	Loon.
Reach (verb active), or approach.	Going in—I am going in twelve=I am reaching my twelfth year.
Reference.	Character—I took her wi'out a character=I took her without any references as to her character.
Refined—see respectable.	Still.
Regret—something to be regretted. See pity.	Poor tale.
Refuse—see rubbish.	Refudge.

## VENUS AND ADONIS.

## PLAYS.

Make her grave straight.—

*Hamlet*, V, i.

And in over one hundred  
other places noted by  
Clarke's Concordance.

Thou cream-faced loon!—

*Macbeth*, V, iii.

VERNACULAR.	WARWICKSHIRE.
Remain (verb). Also in the imperative, wait.	Bide—We'll bide here= We'll wait here. Bide where you be=Remain where you are. (But common to almost all English dialects).
Remember (verb).	Mind—Common to almost all English dialects.
Remnants (see leavings).	Outs.
Resemble.	Favour — He favors his father = He resembles his father. Common to many English dialects, and a proper word in the vernacular.
Respectable.	Still—He's a still, quiet man= He's a respectable, refined (or gentlemanly mannered) man.
Reserved (see proud).	Stomachful.
Restrain (verb).	Keep — He cannot keep hisself=He cannot restrain himself.
Rheumatism.	Rheumatics, Rheumatiz— If in a single limb it is rheumatiz—If all over the body it is rheumatics.
Rick frame—The framework on which the ricks are placed.	Staddle.

## VENUS AND ADONIS.

## PLAYS.

O, 'tis a foul thing when a  
 cur cannot keep him-  
 self.—*Two Gent. of V.*,  
 IV, 4.



VERNACULAR.	WARWICKSHIRE.
Rid (verb par.), to be rid of.	Shut on—I was glad to be shut on she—I was glad to be rid of her.
Rinse.	Swill.
Rise—(an appreciation in price).	Riz—Butter's riz—There is a rise in the price of butter. (A very common mispronunciation everywhere).
Road.	Ride—Especially a new road cut through a wood.
Robin.	Bobby.
Rook.	Crow
Roomy.	Roomthy.
Rough grass.	Couchgrass or fog.
Row — (a quarrel). scrimmage.	See Work.
Rubbish.	Refuge or refudge.
Russet apple.	Leather coat.
<b>S</b>	
Saddler.	Whittaw.
Same.	A' one—It's a' one=It's all the same thing.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="531 395 890 528">A galled rock—swilled with the wild and waste- ful ocean.—<i>Henry V</i>, II, 1-14.</p> <p data-bbox="531 1233 890 1334">Here is a dish of leather coats for you.—2 <i>Hen.</i>, IV, V, iii.</p>

VERNACULAR.	WARWICKSHIRE.
Satiety—a plentitude or abundance of anything. See frequent, plenty of.	Old.
Satisfy.	Swagger—You was wanting to see some big dahlias, come into my garden, an' I'll swagger ye. =I will satisfy you if you will step into my garden.
Saucy (pert).	Canting—She's a canting wench = She's a saucy girl.
Saw—perfect of verb to see.	See—I never see she = I never saw her. Not peculiar to Warwickshire.
Scanty—see short.	Cop, cob, cobby—A cob-loof = A very small or stumpy loaf.
Scarecrow—any unsightly or grotesque object.	Moikin or Malkin.
Scold—a female of violent temper.	Mankind witch.
Scrape (verb). See grate.	Race.
Scraps (especially what is left in lard boiling).	Scratchings.
Scratch (verb).	Skant—He skanted it = He scratched it.
Scratch out—to erase.	Scrat—Don't scrat me = Don't erase my name.

VENUS AND ADONIS.	PLAYS.
	<p>In Troilus and Cressida, II, i, Ajax calls Thersites a cob-loaf, <i>i. e.</i> a small loaf.</p> <p>A malkin not worth the time of day, <i>Pericles</i>, IV, iii, 34</p> <p>A mankind witch—hence with her. — <i>Winter's Tale</i>, II, 3.</p>

VERNACULAR.	WARWICKSHIRE.
Scrimmage.	Work—What work then was up there=What a scrimmage then was up there.
Season (a short duration of time).	'Bout—He's had a bout o' drinking = He's been drunk for some time.
Seat (settēe).	Settle.
Separate—see Part.	As where two have been journeying together. We must be shogging now = We must separate now. Shog off now = Go your ways and let me go mine. (Also in various other dialects, H. S. L. assigns it to Yorkshire. Is also used in Wyclif's translation of the Bible.
Sermon.	Sarmint—not peculiar to Warwickshire.
Shafts (of a wagon).	Tills—(Also in Whitby glossary, L).
Share.	The short wooden sheath stuck in the waistband to rest one of the needles in whilst knitting.
Sharper (a cunning, deceitful person).	File.

VENUS AND ADONIS.	PLAYS.
	<i>Troilus and Cressida</i> , III, ii.

VERNACULAR.	WARWICKSHIRE.
She (nominative case feminine).	Her.
Shear (verb).	Daggle—Especially to shear around a sheep's tail. Dag locks are the bits of wool cut off around the tail stump.
Shed—or the addition, wing of or extension to a house.	Lean to.
Sheep.	Ship—The ship be dagged=Sheep are completely sheared. (Even the dag - locks around their tails cut off).
Sheltered — protected (as from the weather).	Burrow — It's burrow as burrow here = It's very sheltered here.
Short.	Cob, Cop or Cobby—Cop nuts = very small or stumpy nuts, with very minute or innutritious kernels. (Also in Oxfordshire, Kent, Surrey, Yorkshire and Staffordshire, L).
Showery—Drizzling.	Dampin'. — It's rather dampin' to-day=It's a rather showery day.
Shirt.	Shift—Also used as a verb. To change one's linen= To shift one's self.

VENUS AND ADONIS.	PLAYS.
	<p>Ajax calls Thersites Cob-loaf! — <i>Troilus and Cressida</i>, II, i, 36.</p>



VERNACULAR.	WARWICKSHIRE.
Sickly person. See healthy.	Wratch or scribe.
Since.	Sen.
Sing, singing—applied to a bird or animal.	Whistle — The whistling thrusher = A singing thrush.
Sink — To droop or become tired.	Sagg—She be sagged out =She is drooping with weariness. (Also in Yorkshire (L), and several other dialects, H. S).
Slate.	Slat.
Slattern—(any untidy person).	Slommocks.
Sleepy.	Mulled.
Slice.	Shive—A shive 'a uns loaf =A slice of his loaf of bread. (Also in Hallamshire and other parts of Yorkshire (L). H. assigns it to several dialects).
Slide (verb), as on ice.	Glir.
Slippery—see miry, muddy.	slippy.
Sloes.	Slans.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="529 555 893 628">Shall never sagg with doubt.—<i>Macbeth</i>, V, iii.</p> <p data-bbox="529 963 893 1069">Mulled, deaf, sleepy, in- sensible. — <i>Coriolanus</i>, IV, v.</p> <p data-bbox="529 1098 893 1203">Of a cut loaf to steal a shive.—<i>Titus Androni- cus</i>, II, i.</p>

VERNACULAR.	WARWICKSHIRE.
Sloppy—see muddy.	Slobbery.
Smell—see short, stumpy, scanty.	Cob, cobby, cop. (Also in Oxfordshire, Kent, Surrey, Yorkshire and Staffordshire dialects, L).
Snuff, Sniff—To snuff or scent as a dog, to hunt.	Brévet—How the dog do brévet about=How the dog sniffs around.
Soft (marshy, sloppy, wet). See miry, muddy.	Flacky.
Solitary.	Unked.
Spare.	Miss—I cannot miss him at harvesting=I cannot spare him at harvesting.
Something.	Summat.
Sour apple.	Bitter-sweeting.
Spacious.	Roomthy.
Sparrow — especially the hedge sparrow.	Betty.
Squint.	Squinny.

VENUS AND ADONIS.	PLAYS.
	<p>I will sell my dukedom to buy a slobbery and dirty farm.—<i>Hen. V</i>, III, 5.</p> <p><i>Troilus and Cressida</i>, II,</p> <p>But as 't is we cannot miss him=He does make our fire—fetch in our wood. —<i>Tempest</i>, I, ii, 311.</p> <p>He would miss it, rather than carry it, but by the suit of the gentry to him.—<i>Coriolanus</i>, II, i, 253.</p> <p>Thy wit is a very bitter sweeting.—<i>Romeo and Juliet</i>, II, iv.</p> <p>Dost thou squinny at me.— <i>Lear</i>, IV vi, 120.</p>

VERNACULAR.	WARWICKSHIRE.
Spoke—preterite of to speak, used as a proverb of inanimate things, never of persons.	Jerk, quoth the ploughshare = The ploughshare went jerk—or said “jerk.”
Stalk—to walk proudly.	Jet—(common to various dialects, H).
Starving.	Fameled.
Stately.	Stomachful.
Stile.	Clapgate.
Stingy.	Near.
Stock—see handle.	Stale.
Stop (imperative verb).	Gie over, or a' done—A' done will 'ee (or, gie over)=Have done (stop) at once!
Straightway—that is quickly, at once. See instantly, quickly.	Straight—(Also in several other dialects, H).
Strut (verb)—to walk proudly. See stalk.	Jet.
Stubble stack.	Hallow.
Stubborn—see obstinate.	Awkward.

VENUS AND ADONIS.	PLAYS.
	True it is, my incorporate friends, quoth he (the stomach). — <i>Coriolanus</i> , I, i, 23.
	Shake, quoth the dove-house. — <i>Romeo and Juliet</i> , I, iii, 33.
	How he jets under his advances. — <i>Twelfth Night</i> , II, v.
	To jet upon a Prince's right. — <i>Cymbeline</i> , II, i.
	Make her grave straight. — <i>Hamlet</i> V, i.

VERNACULAR.	WARWICKSHIRE.
Stumpy—see short, small, scanty.	Cob, cobby, cop—A cob loaf=A short or very scant loaf of bread. Also in Oxfordshire, Kent, Surrey, Yorkshire and Staffordshire dialects, L).
Stupid (noun). See clown.	Yawrups.
Sty (in the eye).	Quot.
Suckling.	Dilling—The smallest pig in the litter, used as a term of endearment for a small child, as There, be a good dilling now, an' go to sleep quiet.
Superior.	Bettermost—A's Bettermost nor him=I'm better than he.
Suppose.	Reckon—"Suppose" is only used when telling facts. As: So John is going to Lunnon, I suppose=John is going to London. In some of the Southern States of the United States, reckon is used just as the Warwickshire peasant uses "suppose." I reckon you'll dine with us to-day, = We shall rely on your dining with us. That is, it is a pressing invitation to dinner, and not exactly the statement of an existing arrangement.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="533 279 885 343">"Cobloaf!"—<i>Troilus and Cressida</i>, II, i.</p>



VERNACULAR.	WARWICKSHIRE.
Sure.	Safe—He's safe to do it= He's sure to do it. Common to almost all known English dialects, as well as good ac- cepted English.
Surmount.	Overgo or overget.
Suspect (verb).	Judge—I judge him guil- ty—I suspect that he is guilty.
Suddenly.	Suddent.
Swing (verb).	Geg, gaig—Let's gaig no' =Let's take a swing.
Sweat (verb).	Gibber—(In the passage in Hamlet, "and the sheet- ed dead did squeak and gibber in the Roman streets;" the word "gib- ber" is said almost to mean gabble or chatter, but if the word were used in the Warwick- shire sense, how much more ghastly and horri- ble the picture! The dead —out of place in the Roman streets, worried and sweated.
Sweat (Noun).	Muck—I'm all of a muck I'm sweaty.
Swollen.	Bluffy—My hands are as bluffy as bluffy = My hands are very much swollen.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="530 276 891 427">Is used very frequently in the plays. My ships are safe to road.—<i>Merchant of Venice</i>, V, i, etc.</p> <p data-bbox="530 499 891 592">Overgo thy complaints and down. — <i>Richard III</i>, II, ii.</p>

VERNACULAR.	WARWICKSHIRE.
<b>T</b>	
Tadpole.	Jackbonnial.
Talebearer—A carry tale. See tattler.	Clatterer.
Tame.	Cade — Cade lamb = Pet lamb.
Tape.	Inkle, Inkles — (Also in Whitby dialect, H. S).
Tattle (verb).	Clat.
Tattler—see gossip.	Pickthanks, clatterer. Also in mid Yorkshire (L), and several other dialects, H. S).
Tea.	Tay.
Teach.	Larn.
Tease (Verb).	Worrit—A' done worriting me = Stop teasing me. Common to almost every English dialect.
Termagant—see Scold.	Mankind Witch.

VENUS AND ADONIS.	PLAYS.
	<p>The price of this inkle.—  <i>Love's Labour's Lost</i>, III,  i. <i>Winter's Tale</i>, IV.,  iii. Inkles, caddies,  cambrics. Her inkle,  silk, twin with.—<i>Per-  icles</i>, V, (Gower's Pro-  logue).</p> <p>Pickthanks and base news-  mongers.—<i>I. Henry IV</i>,  III, ii.</p> <p>A mankind witch—hence  with her! <i>Winter's Tale</i>,  II, 3.</p>

VERNACULAR.	WARWICKSHIRE.
Thatch (Verb).	Thack—He thacked the housen = He thatched the houses.
Thatch (over a bee hive).	Hackle.
Theirs.	Theirn.
Thick—see Stumpy.	Cob, Cop, Cobby — Cob loaf = A short, thick loaf.
Thief.	Lifter — (Also in various other dialects, H.)
Thin—see Emaciated, Pinched.	Poor—He's as poor as poor = He's very thin.
Thoughtless.	Gidding.
Thrash—see Whip.	Warm.
Thriving—see Healthy.	Kind—That cow aint kind = That cow doesn't thrive.
Thrush.	Thrusher — Whistling thrusher = The song thrush. Gore thrusher = The missing thrush.
Timid—see Gentle.	Soft.
Tired—see Exhausted.	Sated—I be quite sated wi' being in'a house = I am tired of staying indoors.
Toil (Noun and Verb).	Moil—I've been moiling 'a day = I've been toiling all day.

VENUS AND ADONIS.

PLAYS.

And so old a lifter, *Troilus and Cressida*, II, i.

Perhaps used in this sense by chorus to Act II. of *Henry V*: "O England, what mightest thou do, were all thy children kind and natural."

VERNACULAR.	WARWICKSHIRE.
Tolerably.	Middling or Pretty Middling—We gets on pretty middling=We are doing tolerably well; but see below for opposite meaning.
Tolerably bad.	Very Middling—He is doing very middling=He is doing badly. The word middling has opposite meanings according as it is prefixed by pretty or very, "thus pretty middling" might "mean tolerably good."
Toll (Verb)—More exactly to toll a bell properly.	Knoll (Noal)—Have the bell knowled=Have it properly tolled,
Trinkets—see Decorate.	Bravery—She is all bravery =She wears a great many ribbons or trinkets, <i>i. e.</i> much finery. (Also in several other dialects, H.)
Toss, or Shake (as in hay-making).	Ted—He's teddin = He's tossing (or shaking up) the hay out of the swath.
Trouble (Verb).	Fash—He do fash hisself =He troubles himself.

## VENUS AND ADONIS.

## PLAYS.

Where bells have knolled  
to church, *As You Like It*  
II, vii, 114; also *ibid*,  
line 131. And so his  
knell is knolled, *Mac-*  
*beth*, V, vii, 54. Knol-  
ling a departed friend, 2  
*Hen.* IV, I, i, 103.

Where youth and cost and  
witless bravery keeps,  
*Measure for Measure*, I,  
iii, 10. With scarfs and  
fans, and double changed  
bravery, *Taming of*  
*Shrew*, IV, iii.



VERNACULAR.	WARWICKSHIRE.
Troublesome — see Mischievous.	Tageous—The boy's tageous=The boy is troublesome, or (perhaps) inclined to be vicious. Mere frolicsomeness, or innocent mischief is expressed by the adjectives "annointed" or "unlucky."
Tub.	Kiver—Properly a butter tub, the tub the butter is worked in after being taken from the churn.
Tuft (of grass.)	Tussock.
Turf (Greensward).	Grinsard.
<b>U</b>	
Unfasten (as a door).	Dup — Dup the door = Open the door. Wise, however, says the word is used as an order to fasten or unfasten a door. (Also in Wiltshire dialect, H.)
Unknown.	Unbeknownt.
Untidy—But more generally as a noun, an untidy person, a slattern (which see).	Slommocks.
Unusual.	Unaccountable (Unakeountable) — It's unaccountable weather=It's unusual weather.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="529 879 891 943">And dapped the chamber door, <i>Hamlet</i>, IV, ii.</p>

VERNACULAR.	WARWICKSHIRE.
Urge—see Induce.	Kindle.
Useless.	Muffin—I'm as muffin as the babe unborn—I'm as useless as a baby.
<b>V</b>	
Very—see Excessive, Extremely.	As, As or That—(with the repetition of the adjective) —It's as hot as hot=It's very hot. Or, I'm that bad in my innards—I'm suffering very much internally.
Vicious—see Mischievous, Troublesome.	Tageous.
Vigorous (applied to plants) see Hardy, Healthy, Thriving.	Frem—Your plants do look frem=Your plants look hardy (or vigorous).
<b>W</b>	
Wan.	Wanny—How wanny her looks = How pale (or wan or ill) she looks.
Warm (Verb)—The word "warm" in Warwickshire means to beat with a stick or club.	Hot, Chill—I hot it = I warmed it over the fire. I chilled a drop of milk = I warmed ( <i>i. e.</i> took the cold off) a drop of milk.
Wash out (Verb) — see Rinse.	Swill—I will swill it—I will wash it out.
Wasp.	Waps.

VENUS AND ADONIS.	PLAYS.

VERNACULAR.	WARWICKSHIRE.
Waste (to waste time)—see Idle, Loiter.	Mess—She might as lief be at school, she's only messing about home = She's only wasting her time at home.
Watch to, (Verb).	Tend — He's gone bird tending = He has gone to watch the birds (not peculiar to Warwick- shire.)
Weak-lunged (delicate in the lungs).	Tisiky.
Weed (Verb).	Paddle—Especially when using a long, narrow spade or "spud" — Paddle the garden = Weed the garden.
Weeds—see Fumaria.	Kecks—Thaay be kecks = Those are weeds.
Well.	Lusty — He's as lusty as lusty = He's perfectly well.
Wet through.	Watched—He was watched = He was wet through.
Wheelhorse — The horse that does most of the work.	Tiller.
Whim—see Notions.	Fad, Megrimms—Her's al- ways as full o' her fads = She's always full of whims or notions.

VENUS AND ADONIS.	PLAYS.
	<p>Perhaps in this sense in  <i>Lear</i> I, i, 119: He that  makes his generation  messes to gorge his ap-  petite.</p> <p>Good angels tend thee!—  <i>Richard</i> III, IV, i, 93.</p>
	<p>A good babe, lusty and  like to live, <i>Winter's</i>  <i>Tale</i>, II, ii, 27.</p>

VERNACULAR.	WARWICKSHIRE.
Whip—see Beat, Thrash.	Warm—I'll warm ye=I'll beat (or thrash or whip) you.
White Clover.	Honey Stalk — (Also in Sussex dialect, L.)
Who.	As—There be those as know=There are those who know.
Whore.	Doxy. (Also in several other dialects, H.)
Wicked—see Mischievous, Troublesome.	Tageous.
Wife.	Old 'ooman.
Wilful.	Masterful.
Wild Apple—see Sour Apple.	Pomewater—(Given by H. without localization, another species called <i>Apple John</i> is mentioned by H. as belonging to the Eastern countries, L.)
Willing—see Acquiescent.	Agreeable—I'm agreeable to that=I am willing to do that.
Willing (in the sense of anxious to assist or co-operate.)	Cunning—Any body ud be cunning to do anything for you = Any body would be willing to help you.

VENUS AND ADONIS.	PLAYS.
	<p>Than baits to fish, or honey stalks to sheep, <i>Titus Andronicus</i>, IV, iv.</p>
	<p>Said by Schmitt and others to be used in this sense in <i>Winter's Tale</i>, IV, iii, 2.</p>
	<p>Ripe as a pomewater, <i>Love's Labour's Lost</i>, IV, ii.</p>



VERNACULAR.	WARWICKSHIRE.
Willingly.	Lief—I'd lief go=I'd willingly go. (L. denies that this is peculiar to any one English dialect.)
Willow.	Withy.
Wing (of a house—see Addition, Extension, Shed.)	Lean to.
With (accompanying).	Along of—Go along of father = Go with your father.
Withered.	Wizen.
Witless—As by birth, distinguished from dunce or fool (which see).	Sorry—He's a sorry fellow = He's half witted, or of no account.
Windy.	Hurden — It's hurden weather=Its very windy weather.
Woman.	Ooman.
Wood.	Ood (uod).
Wood—A piece of woodland, especially when small in extent.	Spinney.
Woodlands—A piece larger in extent than the foregoing.	Holt.
Woodpecker, especially the green variety.	Hickle (also written Hick-wall).
Woolen Cap.	Statue Cap—The cap worn by Act of 1571 to encourage woollen manufacture, whence any cap made of woollen, or wool-like material. (Also in other dialects, L.)

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="529 1267 884 1305"><i>Love's Labour's Lost</i>, V, ii.</p>

VERNACULAR.	WARWICKSHIRE.
Worn Out—see Fatigued.	Forweariet. (Also in several other dialects, H.)
Worry, as a child its mother (Verb)—see Tease.	Mummock—The child do mummock me so=The child worries me.
Worth, Worthy—Adjective, and adverb, worthily.	Account—He bean't o' account=He is not worth anything. He don't do o' any account = He doesn't act worthily.
Would—(Auxiliary Verb).	Ood.
Wren—The female of any bird.	Jenny.
Wrongly, Improperly—adjective or adverb.	Out of—To call a man out of his name=To call him by his wrong name. To name him improperly.
<b>Y</b>	
Yearling — Especially of sheep.	Teg — In the plural the word is Eanings, though properly Eaneings are the very young lambs, or lambs just dropped. (Also in Sussex and several other dialects, H.)
Yes.	Ah—Yea.

VENUS AND ADONIS.	PLAYS.
	<p>Forwearied in this action. —<i>King John</i>, II, i, 233.</p>
	<p>I have forgot my part, and I am out, <i>Coriolanus</i>, V, iii, 41. If I cannot re- cover your niece I am a foul ways out, <i>Twelfth Night</i>, II, iii, 201. Your hand is out, <i>Love's Lab- our's Lost</i>, IV, i, 135.</p>
	<p>That all the Earlings which were streaked and pied, <i>Merchant of Venice</i>, I, iii.</p>

VERNACULAR.	WARWICKSHIRE.
Yoke (for cattle).	Bow — (Also in several other dialects, H.)
Yonder.	Yon.
You.	Thee, or Thou — Thee'st it (or thou'st it) = You have it, or, You are the one.
Yours.	Yourn.

VENUS AND ADONIS.	PLAYS.
	<p data-bbox="533 422 894 534">As the ox has his bow, <i>As</i>  <i>You Like It</i>, III, iii, 70.</p>



## PART III.

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### THE PUZZLE.

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It thus appears :

*First.*—That there is and was a Warwickshire dialect.

*Second.*—That this dialect occurs in every one of the admitted Shakespeare Plays.

*Third.*—That a specimen of this dialect appears to occur in the poem, "Venus and Adonis," in but one single instance ; that is to say, less than in any other work with which William Shakespeare's name is associated (except, perhaps, the *LUCRECE*—which is intentionally left at this time unexamined).

But—as to proposition Second—we have now to demonstrate: (i) That this Warwickshire dialect does not occur in the plays to the exclusion of other dialects ; and—as to proposition Third—that (ii) the single instance in which Warwickshire dialect apparently occurs in the poem, is apparent only ; the word apparently local being actually not only not exclusively Warwickshire, but a corruption traceable to a Latin original.



I. A late writer in the *Atlantic Monthly*, says :\*

"A glance through almost any of the plays will convince the reader that the poet had not only an extensive familiarity with, but a partiality for, words in provincial use in these (the northern and border) countries. Such words as the following:—*greet* (to cry or weep), *sag* (to hang down), *shive* (a slice), *sliver* (a noun, a small branch, and verb, to tear off), *neb* (the beak), *brock* (a badger), *biggen* (a night-cap), *pick* (to pitch or throw), *scale* (to spread, as manure), *side* (adjective, wide loose), *clean* (adverb, entirely), *leather-coats* (apples), *clap* (to pat or tap), *chare* (a job of work), *flapjack* (a pan-cake),—and many others, are terms 'familiar in the mouth as household words' in the North of England." \* \* \*

Take again "the common adverb *soon*. In such passages as the following,—'Soon at five o'clock I'll meet with you,' (Com. of Err., I. ii. 26); 'Soon at supper shalt thou see Lorenzo,' (Mer. of Ven. II. iii. 5); 'Come to me soon at after supper,' (Rich. III., IV. iii. 31); 'You shall bear the burden soon at night,' (Rom. and Jul., II. v. 78); 'We'll have a posset for 't soon at night,' (Merry Wives, I. iv. 8), and a dozen more, it is evident from the context that 'soon' cannot have its common meaning of 'in a short time.' Antipholus bids his servant go to the inn.

"The Centaur, where we host,  
And stay there, Dromio, till I come to thee;  
*Within this hour it will be dinner time.*"

He then invites his friend, the First Merchant, to dinner:—

"What, will you walk with me about the town,  
And then go to my inn, and dine with me?"

---

\*Boston, December, 1881.

To which the Merchant replies:—

“ I am invited, sir, to certain merchants,  
Of whom I hope to make much benefit;  
I crave your pardon. *Soon at five o'clock,*  
Please you, I'll meet with you upon the mart,  
And afterward consort you till bed-time.”

Now, bearing in mind that noon is the universal dinner-hour in Shakespeare, *six hours* must intervene ere they meet again, which could hardly be called “soon.” An examination of the other passages will present the same inconsistency.

The fact is that “soon” in these passages is a pure provincialism. Mr. Halliwell, in his Dictionary of Archaic and Provincial Words, tells us that in the West of England the word still signifies “evening;” and Gil, a contemporary of Shakespeare, a head master of St. Paul's School, declares that the use of “soon” as an adverb, in the familiar sense of “betimes,” “by and by,” or “quickly,” had, when he wrote, been eclipsed with most men by an acceptance restricted to “night-fall.”

\* \* \* \* The word “fettle” is another pure Northern provincialism, meaning to *get ready, prepare, dress one's self*. Many a time have I been told by my father “to *fettle* myself and go to school,” “*fettle up* for church,” etc. It is used both as an active and a neuter verb; and Shakespeare has given it its exact signification in Romeo and Juliet, III. v. 154:—

“ But *fettle* your fine joints 'gainst Thursday next,  
To go with Paris to Saint Peter's Church.”

The very singular word “pheeze” occurs twice in Shakespeare, and has bothered the commentators exceedingly; some explaining it—to beat, others—to drive. In the North of England they have an old word pronounced *phase*, meaning generally to *make an impression upon, to arouse, stir up*. It is commonly used in such expressions as “I called the man a fool, but it never *phazed* him.” “I hit the door with all my might, but couldn't *phase* it.” In Taming of the Shrew, (Ind.; i. 1), Sly says to the hostess, “I'll *pheeze* you, in faith,”

that is, I'll stir you up, I'll startle you; and in Tro. and Cres., (II. iii. 215), Ajax says, "An a' be proud with me, I'll *phesse* his pride," meaning, I'll make an impression on him, I'll *bring down* his pride.

Another Northern peculiarity is the use of the term *wife* for a woman in general, without any reference to the conjugal relation, in the same way that *femme* in French and *frau* in German are occasionally used. The Saxon is *wif*, mulier, femina; Bede uses *wif-cild* for a female infant. In Henry V. (Act V., chorus), we have—

"Behold the English beach  
Pales in the flood with men, with *wives*, with boys."

Where "wives" is surely not confined to married women, but includes women of all ages and relations.  
\* \* \* In Diana's speech in All's Well (IV. ii. 74):

"Since Frenchmen are so *braid*  
Marry that will—I'll live and die a maid."

Here "braid" is evidently derived from the Scotch *braid*, but has a more comprehensive meaning than our *broad*, applied to both language and actions, oftener to the latter. *Impudent* comes fairly near to it, but is not quite forcible enough, while *lustful* is perhaps in the other extreme. A man was said to be "braid" whose behavior among women was audaciously gross or insulting, or who had a noted character for making improper advances, or for taking saucy liberties. I recall hearing such expressions as these: "John, you munnot be sae braid, noo," or, "He's far ower braid to keep my company." The word "braided," however, is no relative of "braid." "Braided" was always a word applied to goods or wares, and meant *dirty, tumbled, crumpled up*. Soiled or damp clothing, carelessly put away, was said to come out *braided*; that is, in braids, wrinkled, or creased. It was applied also to cheap or second-hand articles, especially of haberdashery. It will be remembered that the shepherd's son, in Winter's Tale (IV. iv. 204), asks if Autolycus has any "*unbraided* wares;" gener-

ally supposed a press error for "*embroidered* wares," which is the reading of Collier's Corrected Folio of 1632. But I have never been able to divest myself of the impression that he rather means any new, fresh, unsoiled wares,—wares that are nice and untumbled, and not second-hand goods.

In Shakespeareana \*Mr. J. N. Langlin (from whom we have obtained much data as to the concurrence of Warwickshire expressions in other English dialects in the following table), has pointed out the examples of Hallamshire dialect in the plays.

*Breeds with*—to resemble (*Meas. for Meas.*)—

"She speaks  
And 'tis such sense that my sense *breeds with* it."

Among Yorkshire peasantry, to breed with, or to breed of, is constantly used for "resemble;" thus: "She breeds of her mother, her uncle," etc. Sometimes pronounced *braid*.

*Bar*—to prohibit, exclude, forbid. In *King John* (III. i.) we have—

"When law can do no right  
Let it be lawful that law *bar* no wrong."

*Barm*—yeast (*Mid. N. D.*, II. i.):

"And sometimes make the drink to bear no *barm*."

A common word in Essex and Eastern counties.

*Brag*—to boast (*Rom. and Jul.* I. v.):

"Verona *brags* of him."

*Chuck*—a term of endearment (*Macbeth* III. ii.):

"Be innocent of the knowledge, dearest *chuck*."

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\*Philadelphia, May, 1884.

*Cower*—to cower down, to be abashed (2 *Hen. VI.* III. ii.):

“No splitting rocks *cowered* in the sinking sand.”

*Grime*—make black :

“My face I’ll *grime* with filth.”—*Lear* II. iii.

*Heps* or *Hips*—pods of the dog-rose (*Tim. of Ath.*, IV, iii, 398):

“The oaks bear mast: the briars scarlet *hips*.”

*Make the door*, i. e., *fasten* it—pronounced *mack* (*Com. of Errors*, III. ii.):

“And doubts not, sir, but she will make excuse  
Why at this time the doors are *made* against you.”

*Crack*—to boast (*Love’s Lab.*, IV. i.):

“And Ethiops of their sweet complection crack.”

*Favour*—to resemble (*Jul. Cæs.*, I. iii.):

“And the complection of the element  
It *favours* like the work we have in hand.”

*Gates* - a sort of expletive, meaning *manner*, *way* (*Twelfth Night*, V. i.):

“\* \* \* \* \* If he had not been in drink he would have tickled you *other gates* than he did.”

So, too, in *King Lear*, Edgar says: “Go your gate.” “Get your gate”—a kind of friendly dismissal. “Go your way” is a very common expression in Yorkshire. Where is the Yorkshire child who has not been told to “get out of my gate !”

*Mammocks*—small pieces of anything. Shakespeare has it a verb (*Cor.* I. iii.):

“He did so set his teeth and tear it!—O, I warrant how he *mammocked* it.”

*Scotch*—to strike with a thin stick.

"We have *scotched* the snake, not killed it."—*Macbeth*.

*Stalled*—suspected (*Jul. Cæs.*, IV. i.):

"Which out of use, and *stalled* by other men,  
Begins his fashion."

*Tickle*—tottering, easily overturned (*Meas. for Meas.*, I. iii.):

"\* \* \* \* Thy head stands so *tickle* on thy shoulders,  
that a milkmaid, if she be in love, may sigh it off."

II.—The single entry we have been able to make in the "Venus and Adonis" column of part II, is the expression "The Urchin-snouted Boar," (i. e., the boar with a snout like a hedge hog.) But "Urchin," with this meaning, is certainly as old as the French-English glossary of Palsgrave, the tutor of Mary, sister of Henry VIII. ("Disclarcessement de la Lange Francoise-Angloys.") It occurs (spelled *Urchon*) in the early English Psalter (Psalm CIII, v. 18,) and is traced by Skeat to a source even earlier than either, viz: the latin *eircius*. Mr. Langlin (in his paper on the "Provincialisms of Shakespeare" in *Shakespeareana* for May, 1884,) says that "urchin" occurs in every English dialect of which he can find a trace, in the sense of "hedgehog." Curiously enough, however, the word is only used in the Plays, in the "Merry Wives of Windsor," (like urchins, ouphes and fairies, IV., iv. 49), the only actual Warwickshire play in the works, and, again, in *Titus Andronicus* (II, iii, 101), in the sense of a "goblin" or "sprite," a usage

unknown not only in Warwickshire, but—so far as Skeat and other English etymologists have been able to discover—in any other dialect.

Nor can it be said that, in treating the classical theme, no opportunity occurred for employment of words and idioms peculiar to local dialects; the growth of the necessity in the expression of rustic wants and emergencies only. The fact is exactly in this instance the reverse. For example: In line 657, Venus calls jealousy a "carrytale," that is, a gossip or telltale. There happen to be (as we see from our table) two Warwickshire words, "chatterer" and "pickthanks," for this descriptive. The latter is used in the plays in *I. Henry VI.*, iii., 2, while in *Love's Labors Lost* (V., ii., 464,) it appears as "mumble news." But for the picturesque compound "carrytale," certainly no recourse to any dialect was had. And again—whenever the dialect consists in the usage rather than the form of the word—the word is used in the plays, sometimes in the common and sometimes in the local sense; but in the poem, always in the proper and usual sense. For example: We have seen what "braid" and "braided" mean in the plays. But in *Venus and Adonis* we have the root as we employ it to-day: "His ears up-pricked—his braided, hanging mane." To proceed: In the plays we have the word "gossip" continually, sometimes in the sense of a "God parent," (which is Warwickshire and other provincial usage,) and sometimes in the ordinary sense, to express

which a Warwickshire man would have said "pickthanks" or "chatterer." The word "chill," which, in Warwickshire, means *to warm*, to take the chill off of, is used in that sense once ("As You Like It, IV., v., 56,) but everywhere else in its ordinary sense of to touch with frost, or to cool. Again, any musical instrument is called in Warwickshire, "a music," and here in the single play of Hamlet, we find it so used (Let him ply his music, II., i., 83,) while everywhere else the word has its usual meaning. Side by side in Macbeth we find the word "lodged" used in its vernacular meaning of providing with sleeping quarters (there be two lodged together, II., ii., 26,) and in the Warwickshire sense of corn that a heavy storm has ruined. (Though bladed corn be lodged, IV, i, 55.) Not to multiply instances, which the reader can select for himself from Mrs. Clarke's concordance, or (still more accurately) from Dr. Schmitt's "Shakespeare Lexicon"—note that in Henry VIII, "stomach" is used in the sense of a masterful, or overbearing disposition, as in Warwickshire to-day; as the name of the proper digestive organ; again in the sense of appetite; and, yet again, to mean valor or spirit, just as in Richard III the word "urge" occurs side by side in its good old English meaning and anon in its present Warwickshire sense of to irritate, annoy or tease; and never are the above instances of double usage by way of a pun or play upon the words themselves.

It further appears that there are in this



entire poem of eleven hundred and ninety-four verses, scarcely a score of words, to comprehend which even to most ordinary English scholars of to-day would need a lexicon. But on examining even these words, it will be found, precisely as in the case of the word "urchin," that they have a source entirely outside of Warwickshire or any other one dialect—are, in fact, early English words, mostly classical; never in any sense local or sectional. The following schedule renders this apparent.

**Banning (326)**—Cursing. The word is used in this sense in Lucrece, line 1460, 2d Henry, VI, 4, 25, and is so used by Gower, *Confessio Amatis*, (1325,) ii, 96, Layamon, (1180,) ii, 497, and is good middle English.

**Bate-Breeding (655)**—In the sense of a stirrer up of strife. Bate in the sense of *strife*—is middle English—occurs in the Coventry Mysteries, p. 12, and is the origin of our word *debate*.

**Billing (366)**—Is the act of birds putting their bills together. It is impossible to trace it further back than Laymon, who wrote, perhaps, about 1180.

**Clepes (995)**—She clepes—she calls him—in its various forms of clepe, to call, yclept, called, named, is so old that it was even practically obsolete before Shakespeare's time, or at least pedantic.

**Coasteth (870)**—To coast—to grope one's way—a beautiful metaphor—to sail or steer as by sounds or lights on a coast; to move, as a ship does in the dark—gropingly. Venus guides herself by the sound.

Anon she hears them chant it lustily,  
And all in haste she coasteth to the cry.  
A boy, Stratford born, whose first journey  
was to London, would know nothing of  
the sea coast.

Combustions (1162)—A good, though not a common English word.

Crooked (134)—Had, long before Shakespeare's day, assumed the meaning, which is now reappearing, i. e., out of the ordinary—ill-favored, dishonest, ugly in person or character,—is of Scandinavian or Celtic origin.

Divedapper (86)—A dab, chick, a species of grebe, a small bird common all over England, sometimes printed *dapper*; the only dialectic form is the Lincolnshire "dop-chicken."

Flap-mouthed (920)—Long lipped—like a dog—as old as Piers Plowman, (B., vi, 187, 1396.)

Fry (526)—Meaning the spawn of fishes, is Scandinavian. "To the end of the FRI mi blissing graunt i." To thee, and to thy seed, I grant my blessing.—Wyckliffe's bible.

Jennet (260)—Comes from the Spanish, and is used repeatedly in the plays.

Lure (1027)—In the sense of decoy or call. Used in Chaucer, Canterbury, 17,021. Middle English.

Musits (683)—Musit is a hole in a hedge. It comes from the French musser, to hide, conceal, and is nowhere a local word.

Nuzzling (1115)—To root, or poke with the nose, as a hog roots. Older than Shakespeare and not yet obsolete.

O'er strawed (1143)—Overstrewn. In Anglo-Saxon means to put in order. Used in Palsgrave; also in the plays frequently.

- Rank (71)—A poetical use of the word, applying it to a river overflowing its banks.
- Scud (301)—In the sense of a storm, or a gust of wind. This is an English provincial (though not a Warwickshire) word. In the sense used in the plays, to carry, or run along. It is of Scandinavian origin.
- Teen (808)—Used by Chaucer in *Canterbury Tales*, 3108. Anglo-Saxon in its oldest form. In Icelandic it appears as *tjon*, means *sorrow* or *woe*.
- Trim (1079)—“Of colors trim.” To apply this word (meaning of course *neat*) to colors is a poetical, not a local usage.
- Unkind (204)—A poetical use—she died unkind, that is, died a virgin—original here.
- Wat (697)—Is a familiar term for a hare; similar to Tom for a cat, Billy for a goat, Ned for an ass, etc. In old English it was spelled wot. It occurs in Fletcher, thus: Once concluded, out the teasers run all in full cry and speed, til WAT’s undone. But strange to say, it does not appear to linger, if it ever was used, in Warwickshire.

In line 870 occurs a remarkably beautiful analogy, on which alone an essay might be written. The line runs, “And all in haste she coasteth to the cry.”

Here Venus is represented as catching the cry of the hunt in the distance, and endeavoring to come up with it guided by her ear alone. To express this, the poet selects a word which brings up the image of a ship steering along a coast, blindly, as if fog-bound; groping its way by means of signs or sounds on shore. Is it possible that a poet, not a sea-faring man, nor himself familiar

with a sea coast or the habits of mariners, whose whole life-time had been passed in an interior county, should have employed this figure? The word *coasteth*, in this analogy, cannot be found in English literature earlier than the poem, and probably it has never been used elsewhere from that day to this, except in Henry VIII, supposed to have been written fifteen years later (The king in this perceiveth him, how he coasts and hedges his own way—III, ii, 38). Now Henry VIII is the play which Spedding, Gervinius, Fleay, Ingram, Furnivall and Dowden think was written in great part by Fletcher. But scene 2 of act III, where the above lines occur, is by nearly all of these gentlemen assigned to Shakespeare.

But as to even what unmistakable traces of Warwickshire the plays present—the commentators are unable to agree. While, for example, Mr. King urges that the use of “old” for *frequent*, by the drunken porter in Macbeth, proves the Shakespearean authorship of the porter’s soliloquy. Coleridge\* dismisses the whole soliloquy as containing “not one syllable” of Shakespeare.” “The low soliloquy of the porter,” says Coleridge, “and his few speeches afterwards, I believe to have been written for the mob by some other hand, perhaps with Shakespeare’s consent, and finding it take, he—with the remaining ink of a pen otherwise employed—just interpolated the words, I’ll devil porter it no further; I had thought to

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\* Literary Remains, ii, 246-7.

let in some of all professions that go the primrose way to the everlasting bonfire. However, of the rest not one syllable has the ever-present being of Shakespeare." But he fails to notice the almost literal repetition of the sentiment in *All's Well that Ends Well* (IV, v, 54). "They'll be for the flowery way that leads to the broad gate and the great fire."

Of course, dialect is used almost wholly by the low comedy characters of the plays, and in the comic situations. And, we must remember, that while the sources of the plot of almost every play is known, and the original of many of the speeches, in Hollingshead and Plutarch and elsewhere, yet, of these comic situations, speeches, dialogues and personages, no originals can be unearthed by the most indefatigable commentator. Whatever else the dramatic writer borrowed; these—so far as any traces exist—we know to have been his own. Yet in these very plays, side by side with the patois of the clowns and wenches, the English language rose to flights, the sublimity of which it was but once more—in the King James' version of the Scriptures—to attain. But to return to the *Venus and Adonis*, which preceded all these. In stanzas 56, 86, 87, and 122, the author employs similies drawn from legal principles and the conveyancer's craft. Had William Shakespeare been a lawyer or a lawyer's clerk in Stratford, before ever seeing London? Again, in stanza 60, the author uses similies drawn from stage usages. Had William Shakespeare been connected with mat-

ters theatrical in Stratford, and before he ever saw London?

Among the scholars and writers of Elizabeth's day there might have been a lack of confidence in the power and strength or the perpetuity of the English language. Bacon, for one, lived and died disbelieving in his mother tongue. He was constantly expressing his distrust in it. He went to the utterly superfluous expense of employing experts to put his ponderous works into Latin, in order that "the next ages" might read them. But the writer of the Shakespearean plays had no lack of confidence in or distrust of the vernacular. He was not only a purist himself, but he used the plays as a means of convicting, at least of ridiculing—the absurdities, affectations and errors of his countrymen. The bombastic speeches of Pistol were inserted to burlesque the fustian of his contemporaries. The dialogues of the hard handed men of Athens, in the *Midsummer Night's Dream* interlude, were aimed at the Alliterative Burchards; and every where—in such characters as Holofernes, Malvolio, Armado, and dozens of others,—he raked fore and aft the absurdities and eccentricities of the Euphuists; In Beatrice's speech we see him poking fun at the H. displacement.\*

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\* The pith of Beatrice's answer to Margaret's,

"For a hawk, a horse or a husband,"

"For the letter that begins them all,—H."

undoubtedly referred to the pronunciation of the word "ache" as H or *aitch*. But there would have been no opportunity for it, had not "the H malady" been, then as now, proverbial,

As to pronunciation : " In the Warwickshire dialect, " says George Eliot, " the vowel always has a double sound, the *y* sometimes present, sometimes not : either *aäl* or *yaäl*. *Hither* not heard except in "*c*" moother addressed to horses. *Thou* never heard. In general the 2d person singular not used in Warwickshire, except occasionally to young members of a family, and then always in the form of *thee*—that is "*ee*." For the emphatic nominative—*yo* like the Lancashire. For the accusative, *yer* without any sound of the *r*. The demonstrative *those* never heard among the common people (unless when caught by infection from the parson, etc.) *self* pronounced *sen*. The *f* never heard in *of*, nor the *n* in *in*. Not *year* but *ear*. On the other hand, with the usual "compensation" *head* is pronounced *yead*.

A gallows little chap as e'er ye see,  
Here's to you, master.  
Saam to yo.\*

And she might have added that *H*'s were misplaced then as now, and *V*'s and *W*'s were also transposed, though more frequently in the city of London than elsewhere. But as we do not know how Elizabethans pronounced "Venus and Adonis" we need go no further into that, unless to find a vowel

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\*George Eliot's Life. Edited by J. W. Cross, New York, Harper & Bros., iii—219.

sound or a quantity exclusively and peculiarly of Warwickshire.

Of course "Venus and Adonis" might have been written in the Warwickshire dialect by a man not Warwickshire born and bred. But would the converse proposition be true? Could "Venus and Adonis"—as we have it—have been written by one Warwickshire born and bred in the reign of Elizabeth, who had not been first qualified by drill in the courtly English in which we happen to find that poem written?

A man of education and culture; one practised in English composition may forge the style of a letterless rustic. Thackeray, in his "Yellowplush Papers" and Lowell in his "Bigelow Papers," has done it; and so have Charles Dickens and hundreds of others. But could a letterless clown forge the style of a gentleman of culture? Tennyson could write "The Northern Farmer" in Lincolnshire dialect. But could a Lincolnshire farmer, who knew nothing of any vernacular except the Lincolnshire, have written the "Princess," or "Maud, or "In Memoriam"? Or could an actual flunkey, in the Yellowplush grade and station, have written "Vanity Fair" or "Pendennis?" And if they could have done it *after* training—could they have done it without the opportunity for training? A great many wise and eminent people no doubt, may have left Warwickshire in mid-England for London in Elizabeth's day, earlier than even the period of posts or coach roads. Did



many learned men journey *into* Warwickshire to carry the culture of the court there?

The lover and worshipper of Shakespeare—and who is not his lover and his worshipper?—is apt to resent any suggestion or hint as to a possible want in his—William Shakespeare's—equipment. But it was not certainly William Shakespeare's fault that he was deprived of resources and opportunities, not only not at hand—but not to arrive until some centuries after his funeral. The best school to which he could have been sent—and the only one which his biographers have ever been able to assign him—was a grammar school in Stratford; but the idea of anybody being taught English Grammar—let alone the English language—in an English grammar school in those days is utterly inconceivable. There was no such branch, and mighty little of anything in its place, except birchen rods, the Church catechism, the Criss Crow Row and a few superfluous Latin declensions out of Lily's *Accidence*.

In the only Shakespeare play whose scene is laid in Warwickshire there happens to be a travesty upon the method of instruction pursued in these very Elizabethan "Grammar Schools." Here it is:

MASTER.—Come hither, William, hold up your head. Come, William, how many numbers is in nouns?

WILLIAM.—Two.

M.—What is fair, William?

W.—Pulcher.

M.—What is lapis, William?

W.—A Stone.

M.—And what is a stone?

W.—A pebble.

M.—No, it is lapis. I pray you remember in your prain.

W.—Lapis.

M.—That is good, William. What is he, William, that does lend articles?

W.—Articles are borrowed of the pronoun, and be thus declined: Singulariter nominitavo, hic, hæc, hoc.

M.—Nominitavo hig, hag, hog; pray you, mark, genitivo hugus. Well, what is your accusative case?

W.—Accusatavo, hinc.

M.—I pray you have your remembrance, child. Accusatavo: hing, hang, hog. What is the vocative case, William?

W.—O; vocative, o.

M.—Remember, William, focative is caret. What is your genitive case plural, William?

W.—Genitive case?

M.—Ay.

W.—Genitive: horum, harum, horum.

M.—Show me now, William, some declensions of your pronouns.

W.—Forsooth, I have forgot.

M.—It is qui, quæ, quod; if you forget your quis and your quæs and your quods, you must be preeches.\*

Is this a wanton and utterly unfounded attack upon a worthy, honorable and conscientious profession and an excellent educational system, or the verbatim report of an eye witness? Let us see. There is no exactly contemporary testimony; but in 1634 the author of the "Compleate Gentleman" says that a country school teacher "by no entreaty would teach any scholar farther than his (the scholar's) father had learned before him. His

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\*"Merry Wives of Windsor," Act iv., Scene 1.

reason was that they would otherwise prove saucy rogues and control their fathers." In 1771, when Shakespeare had been dead a century and a half, John Britton, who had attended a provincial grammar school in Wilts, says that the pedagogue was wont to teach the "Criss Cross Row," or alphabet, as follows :

TEACHER.—Commether, Billy Chubb, an' breng the horren book. Ge ma the vester in tha wendow, you, Pat Came. Wha ! be a sleepid ! I'll waken ye ! Now, Billy, there's a good bwoy, ston still there, an' min whan I da point na ! Criss cross girta little A B C. That is right, Billy. You'll soon learn criss cross row ; you'll soon avergit Bobby Jiffry ! You'll soon be a schollard ! A's a purty chubby bwoy. Lord love en !

It could not have been much better in William Shakespeare's boyhood days than in 1634 and 1771. Says Mr. Goadby : "It is evident that much schooling was impossible, for the necessary books did not exist. The horn-book, for teaching the alphabet, would almost exhaust the resources of any common day school that might exist in the towns and villages. The first English grammar was not published until 1586 \*". Says Mr. Furnivall : "I think you would be safe in conceding that at such a school as Stratford, about 1570, there would be taught (1) an A B C book, for which a pupil teacher or ABCdarius is sometimes mentioned as having a salary ; (2) a catechism in English and Latin, probably

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\* "England of Shakespeare," p. 101.

Nowell's; (3) the authorized Latin grammar, *i. e.*, Lily's, put out with a proclamation adapted to each king's reign; (4) some easy Latin construing book, such as Erasmus's 'Colloquies,' Corderius's 'Colloquies, or Baptista Mantuanus,' and the familiar 'Cato,' or 'Disticha de Moribus.'"<sup>\*</sup> Says Halliwell Phillips: "Unless the system of instruction (in Stratford grammar school) differed essentially from that pursued in other establishments of a similar character, his (Shakespeare's) knowledge of Latin was derived from two well-known books of the time—the 'Accidence' and the 'Sententiæ Pueriles,' . . . a little manual 'containing a large collection of brief sentences, collected from a variety of authors, with a distinct selection of moral and religious paragraphs, the latter intended for the use of boys on Saint's days. . . . Exclusive of bibles, church services, psalters, etc., there were certainly not more than two or three dozen books, if as many, in the whole town (Stratford-on-Avon.) The copy of the black letter English history, so often depicted as well thumbed by Shakespeare in his father's parlor never existed out of the imagination."<sup>†</sup>

But, even had there been books, it seems there were no schoolmasters in the days when young William went to school, who could have taught him what was necessary. Ascham,

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<sup>\*</sup> "Int. to Leopold Shakespeare," p. 11.

<sup>†</sup> "Outlines of the Life of Shakespeare," 3d ed., pp. 55-57.

who came a little earlier than Shakespeare, said such as were to be had, amounted to nothing, and "for the most so behave themselves that their very name is hateful to the scholar, who trembleth at their coming, rejoiceth at their absence, and looketh him returned as a deadly enemy."\* Milton (who came a little later) says their teaching was "mere babblement and notions."†

"Whereas they make one scholar they marten," says Peacham, who describes one country specimen as whipping his boys on a cold winter morning "for no other purpose than to get himself into a heat."‡

The conclusion being that a maximum of caning and a minimum of parrot-work on desultory Latin paradigms which, whether wrong or right, were of no consequence whatever to anybody, was the village idea of a boy's education in England for long centuries, easily inclusive of the years within which William Shakespeare lived and died. The great scholars of those centuries either educated themselves, or by learned parents were guided to the sources of human intelligence and experience. At any rate they drew nothing out of the country grammar schools. In other words, the forcing systems of Mr. Wopsle's great-aunt, or of that eminent educator Wackford

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\* Works. Bennet's Ed., p. 212.

† Works. Symond's Ed., London. Bentley, 1806. Vol. III., p. 348.

‡ "Goadby's England of Shakespeare," p. 100.

Squeers, senior, seem to have been, so far as the English branches are concerned—improvements on the methods of rural pedagogues in the sixteenth century. We are not advised whether or no the boys were taught to cipher, but if they were it probably exhausted their scientific course. At any rate, beyond the horn book, very little reading and writing could have been contemplated in a land where, from a time when the memory of man runneth not to the contrary, to the eighth year of George the Fourth, immunity from the penalty of felonies was granted to anyone who could make profert of those accomplishments.\*

But while there is not much of an argument to be drawn from the use of a language, idiom, dialect or patois, in a literary composition, the absolute absence of any trace or suggestion of any of these may be worthy of very serious consideration indeed in searching for the nativity and vicinage of a writer. A linguist born and resident in France, for example, could hardly be demonstrated to be a modern Greek from an occasional or even a constant use of that speech in his books. But, supposing that, in the course of very voluminous writings, no trace or suspicion of a single French phrase, idiom, word, peculiarity, turn of expression, or tendency could be unearthed? Would it be safer to conclude that he was or was not a Frenchman? Again,

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\* Benefit of clergy was only abolished in England by Act 8, Geo. IV., ch. 28.

even geniuses like Goethe or Tennyson might perhaps pause in their composition to choose a word that would scan in their prosody ; or between one that would rhyme and one that would not. Poetry has its artificial as well as its natural laws. And it is not, perhaps, too heroic or too bizarre to infer that so perfect a poem as "Venus and Adonis" was, as to its FORM, as well as its method and matter, considered by its author. A London born poet, searching for a rhyme, might well—with all England's picturesque dialects before him—select a Yorkshire or a Warwickshire word as precisely to his need. *Vidilicet* Thomas Hood, in his "Miss Kilmansegg" :

" A load of treasure ? alas ! alas !  
Had her horse but been fed on English grass  
And shelter'd in Yorkshire SPINNEYS  
Had he scorn'd the sand with the desert Ass  
Or where the American whinnies——"

That was because—we will say—Mr. Hood happened to want a rhyme for "whinnies." But, while nobody would dream of trying to prove that Hood was Warwickshire or Yorkshire born because he used the word "spinneys," which we have seen is in both dialects; yet would it have been possible for him, had he been Warwickshire or Yorkshire born—in the course of his search for rhymes—never, in all he wrote, to have taken advantage of a quantity, rhyme or vowel sound to which his ears had been habituated and his tongue attuned, by birth and heredity, or for an entire lifetime—of a single picturesque

phrase, or word that was to him mother tongue? Could he have cut loose, any more than could Burns, from the characteristic, the birthmark, the shibboleth, of his race and kind? If Burns was unable, after a metropolitan drill, to lose his native patois, is it perfectly likely that William Shakespeare, a couple of centuries earlier in English history, could have done it?

If "Venus and Adonis" was written by William Shakespeare at all, certainly Mr. Richard Grant White is right in saying that it was written either in Warwickshire or very soon after its author left that country for the great city in which he made his name and fortune, the city which to-day honors him as its most immortal citizen! Did this country lad of eighteen or nineteen, while getting his bread at, as some say, the theatre doors by horse-holding (at any rate in some exceedingly humble employment) manage at the same time to forget his Warwickshire dialect? Whether he found teacher in the city or not, or whether he taught himself, we cannot tell. But the marvellous thing is, after all, that he should be conscious of his own linguistic disability. The rule is apt to be quite the other way. The dialect speaker sees keenly the absurdity of another man's patois, but is inclined to think himself speaking his own tongue in its classical purity, nor can he recognize his own solecisms in print. An exceedingly competent gentleman writing in the *New York Evening*



Post\* remarks : " I have been assured by a well educated Hoosier that the dialect in Mr. Eggleston's Indiana novels had not the slightest foundation in fact, and the assurance was given in tones which to me were exactly represented by the printed page. Conversely, to a Scotchman the written dialect of Burns seems perfect, but to the eye of an Englishman, who could not correct the impression by experience, this written dialect would convey a very false idea of the fact." But of course the answer to all these considerations is, simply, that the lad with whom we are dealing was William Shakespeare, and no other. And to analyse a phenomenon and show wherein it was not normal and commonplace, is to deny that it is a phenomenon at all !

Whether the Shakespearean plays are the monographs of one man or the composite work of many, the order in which they were produced is equally immaterial ; and gentlemen who invent " chronologies," " periods," " orders " and " groups " for them are simply amusing themselves. If we possess Lord Tennyson's exquisite " Idylls of the King " in their completeness, whom does it concern, whether they were or were not composed consecutively ? It would be like sitting down to Sancho Panza's banquet to be told we may not read Romeo and Juliet without first absorbing The Two Gentlemen of Verona—or

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\* February 10th, 1885.

must refrain from Hamlet until we have waded through those formidable—although now and then, exquisite—sonnets. But if we are to know anything at all about William Shakespeare, boy and man, the date and authorship of his *Venus and Adonis* is vastly important. If the foregoing pages contain anything worthy the name of Internal Evidence, or infer or suggest the existence of any evidence of any sort: in the absence of a better explanation of such evidence, would not the following conclusions be on the safe side? viz.:

I.—That the Shakespeare Works are a storehouse of Elizabethan English in all of its many varieties and variations, its dictions, vernaculars and dialects, from the most refined, splendid and courtly to its rudest and crudest; and, therefore, are more likely to be of composite origin than exclusively monographs.

II.—That the poem *VENUS AND ADONIS* is apparently the monograph of a poet able to confine himself to the most refined, most splendid and courtliest of these dictions—and to resist any temptation of vicinage, heredity or contemporary corruptions.

III.—That, to quote the words of Mr. Halliwell Phillips, it is better “never to be too certain of anything” in matters Shakespearean.

Read May 19th, 1885, and ordered printed.











